

The Dark Truth About **FIFTY SHADES OF GREY**

By **LESLIE BENNETTS**

# Entertainment **WEEKLY**

## The Walking Dead

New  
Threats  
More  
Daryl  
Rick's Big  
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BY DALTON ROSS

**34** *Better Call Saul* The end of *Breaking Bad* was just the beginning for New Mexico's slickest lawyer, thanks to the daring new AMC prequel. BY DAN SNIERSON

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BY LESLIE BENNETTS

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**HE'S GOT GAME**  
Before he suits up for the Sprint NBA All-Star Celebrity Game on Feb. 13, Anthony Anderson sits down for a chat with EW

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# The Cover Shoot



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## BUY SOME BITE

Running from zombies doesn't leave *The Walking Dead*'s survivors much time to worry about their style. But for EW's cover, **Norman Reedus** agreed to put a spin on his character's typical wardrobe. "I said, 'I've got an idea, would you be willing to wear a shirt that says 'Bite Me' on it?' And he was like, 'Let's do it!'" says EW photo editor Michele Romero. Don't be fooled by its beat-up look; Reedus' tank started as a Vince T-shirt. Romero used a Sharpie to scrawl "Bite Me," and then the shirt was *Dead*-ified by costume designer Eulyn Womble using fake blood, sweat spray, and makeup. For true *Dead*-ophiles, you can bid on the original shirt from the photo shoot, signed by Reedus himself, at [charitybuzz.com](http://charitybuzz.com), with proceeds going to Oxfam. Or get the look (all the style, none of the sweat) with the **"Bite Me" T-shirt available for \$20 at [shop.ew.com](http://shop.ew.com).**

—Christian Holub

### ON THE COVER

Norman Reedus photographed exclusively for EW by Dylan Coulter on July 13, 2014, in Atlanta



# Feedback

WRITE TO US! → [EW\\_LETTERS@EW.COM](mailto:EW_LETTERS@EW.COM)



## All Grown Up

Your *Boyhood* cover was the best ever. And the Cover Shoot page made it even more fun.

**JOHN HECK**  
Delaware, Ohio

In your piece on Richard Linklater, you said that **Renée Zellweger** was in *Dazed and Confused*.

She wasn't. You may have been thinking of Joey Lauren Adams? **DOMENICA LEVINSON**  
New Britain, Conn.

**Executive editor Sean Smith responds:** Thank you for your letter. In fact, Renée Zellweger is in *Dazed and Confused*. She has a tiny, nonspeaking part, but it's actually her film debut, which is why we thought it was worthy of mention.

Your profile on **Richard Linklater's** *Boyhood* and his many cinematic milestones was spot-on except for one glaring omission: *subUrbia*. This is the movie that prodded me to move out of my small hometown (sorry, Mom) and fundamentally changed my life. Hopefully *Boyhood's* success will prompt a

first-time-on-disc-with-extras release of *subUrbia*, which never made it beyond VHS. **DOUG KLINE**  
Lawndale, Calif.

## The Magical World of Menken

I cannot express in words the joy I felt seeing a piece on Disney composer **Alan Menken** (TV). My only complaint—no songs from *Newsies*? “Seize the Day,” “King of New York,” “Carrying the Banner”? No one will ever surpass his ability to capture emotion with catchy melodies. Reading the backstory of his songs was a pure joy.

**JESSICA MORGAN**  
Sweetwater, Tenn.

Menken is a supremely talented composer. However, Marc Snetiker's assertion that “if you've ever loved a Disney song, chances are Alan Menken wrote it” disregards the

55 years of Disney music that came before Menken started writing for the company, as well as some newer music (*Frozen*, anyone?).

**MARC CAMRON**  
Denver



Joan Jett and Michael J. Fox in *Light of Day*

## Oscar's Gold Shoulder

Responding to our “Overlooked by Oscar” story, readers weighed in via email and on our website with their picks for actors whose performances have been egregiously ignored by the Academy.



### ▶ Ice Cube

As slacker Doughboy in *Boyz n the Hood*, Ice buries his pain beneath a tough exterior. Under that menacing glare, he's got a heart soft as, well, dough. —**ALYSSA MERTES**, Bolingbrook, Ill.



### ▶ Scarlett Johansson

ScarJo's put out some solid work that never really gets picked up. Between *Lost in Translation*, *Her*, and *Under the Skin*, she's been snubbed pretty regularly. —**JENN**, via online



### ▶ Donald Sutherland

Mary Tyler Moore and Timothy Hutton had the flashier roles in *Ordinary People*, but Sutherland brings such humanity and heartbreak to the role of the father. —**JIM DADDONA**, Pepperell, Mass.



### ▶ Naomi Watts

In *Mulholland Drive*, she delivered the finest acting I've ever seen in a film... a true tour de force. She gets to play innocent, bitter, horrified, sad, sexy... oh so sexy. —**CRAIGADELBERG**, via online

## Role Call

Next time you talk to **J.K. Simmons** about his memorable roles, ask him about *The Closer's* Chief Pope (News and Notes). “Thank yew, thank yew so much!” **SUNNY PARKER**  
Parkston, S.D.

## Rock Goddess

Love the Binge! with the hardest-working woman in rock & roll, **Joan Jett!** No publication ever seems to feature her, possibly because she's in the music business for the pure unadulterated joy of performing. I saw *Light of Day* just because

she was in it and was not disappointed.

**JOANN PARENTE**  
Rocky Point, N.Y.

## Oscar Recall

I could not agree more with your story “Overlooked by Oscar” (Movies). Conversely, may I suggest a future EW article, “Over-rated by Oscar,” with a list of those who never deserved a nomination, let

alone even winning one? Let's start with **Julia Roberts** for *Erin Brockovich* and **Cuba Gooding Jr.** for *Jerry Maguire*. **KEVIN FELLMAN**  
Phoenix

**Editors respond:** In 2009, we asked Hollywood's elite how they would revote in five previous Academy Award contests. (The recounts can be found on EW.com; sorry, Roberto Benigni.) In the meantime, see above for readers' Oscar snubs.

**CONTACT US** We want to know what you think. Send emails to [ew\\_letters@ew.com](mailto:ew_letters@ew.com) or mail to 135 W. 50th St., New York, NY 10020. Include your name, address, and telephone number. Letters may be edited for clarity or length.

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# The Week's Best Sound Bites

"After a string of flops, Johnny Depp reportedly wants new management. Apparently he's firing his agent, Nicolas Cage."

—Conan O'Brien on *Conan*

"Did you know that 'Del' is short for 'Adelbert'? Small wonder the man is a sadist."

—Sherlock (Jonny Lee Miller), about Kitty's (Ophelia Lovibond) attacker, on *Elementary*

"All of you people who live on Waverly better be tweeting out some good Blizzards of Waverly Place tweets!!"

—Molly Tarlov on Twitter

"Have yourself an old drunk man's bubble bath!"

—Rowena (Octavia Spencer), arguing with alcoholic Elliott (Kevin Costner) over custody of their granddaughter, in *Black or White*

"What the hell is kale?"

—Dean (Jensen Ackles), not enjoying his new diet, on *Supernatural*

"But I'm infirm. Why doesn't she think about that?"

"You're as infirm as Windsor Castle."

—Isobel (Penelope Wilton), quieting the Dowager Countess' (Maggie Smith) concerns about her maid leaving to care for her ailing mother, on *Downton Abbey*

"The very best."

—Sarah (Lauren Graham), having a heart-to-heart with Zeek (Craig T. Nelson), on *Parenthood*

"Have I been a good father?"

MILLER: JEFF NEUMANN/CBS; TARLOV: JOHN PARRA/LOGO TV/GETTY IMAGES; O'BRIEN: DIMITRIOS KAMBOURIS/GETTY IMAGES; SPENCER: TRACY BENNETT; ACKLES: DYAH PERA/THE CW; NELSON: JOE PUGLIESE/NBC; GRAHAM: COLLEEN HAYES/NBC; DOWNTON ABBEY: FILM & TELEVISION LIMITED 2012 FOR MASTERPIECE (2)

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# The Must List

1

## BEING MARY JANE

Television's capricious cable-news anchor (Gabrielle Union) returns for a second season with explosive encounters and outsize cliffhangers—not to mention complex social issues. (*BET*, Tuesdays, 10 p.m.)



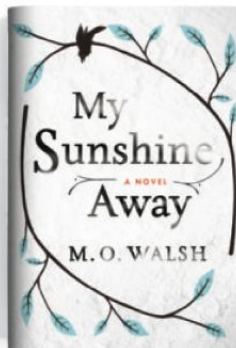
Stephen Bishop, Gabrielle Union, and Gary Dourdan



**2 TIMBUKTU** Beautiful yet harrowing, director and co-writer Abderrahmane Sissako's slice of life in Mali under radical Islamist rule offers a new and vital perspective on images and ideas that have recently become all too familiar. (PG-13)

## 3 MY SUNSHINE AWAY, by M.O. Walsh

When a young woman is the victim of a terrible crime in the summer of 1989, it forever changes the lives of the residents in her idyllic Louisiana neighborhood. This stunning and gracefully written debut novel is a total page-turner until the very end.



## 4 THE HOORAY SHOW! WITH HORATIO SANZ

Sanz is a fine interviewer, but what elevates his podcast is its unpredictability—like when his amiable chat with former *SNL* castmate Chris Kattan morphs into a discussion of Kattan's fling with Zooey Deschanel and an improv sketch about U2. (iTunes)



## 5 I LOVE YOU, HONEYBEAR, Father John Misty

Indie rock's favorite trickster (born Josh Tillman) wraps mellow-gold melodies and pretty orchestral swells around sneakily subversive lyrics—let the lovely sounds wash over you, but listen closely, too.

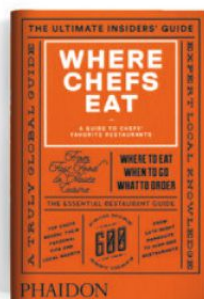


**6 FIFTY SHADES OF GREY soundtrack** You don't have to love the book to enjoy these 16 shades of sexy, including classics (Sinatra's "Witchcraft"), covers ("I Put a Spell on You" by Annie Lennox), and originals from Beyoncé, Ellie Goulding, and the Weeknd.



**7 THE JINX** How insane is the story of suspected murderer and confirmed millionaire Robert Durst? Let's just say that the HBO docuseries chronicling his steadfast denials is nearly five hours long and had us gripped every second. (HBO, Sundays, 8 p.m.)

**8 SINGLE, CAREFREE, MELLOW, by Katherine Heiny** The author's sharply written short stories turn quotidian moments—a child's birthday party, a suburban wife's online love affair, the loss of a pet—into droll observational comedy. Her protagonists aren't always nice girls, but they're never boring.



**9 WHERE CHEFS EAT** Toss out your Zagat guide. This enormous tome gets the inside line on more than 3,200 restaurants worldwide from 630 renowned chefs—including Ferran Adrià, April Bloomfield, and Wylie Dufresne.



**10 DON'T LOOK NOW** The Criterion edition of Nicolas Roeg's 1973 thriller gets a new digital restoration. Now you can watch in high-def as Julie Christie and Donald Sutherland navigate Venice, pursued by the memory of their dead daughter. (On Blu-ray/DVD)

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# News+Notes



## Have We Run Out of New Songs?

Tom Petty has won a writing credit on Sam Smith's hit "Stay With Me"—does it sound like "I Won't Back Down" to you?—proving that the world of pop music is full of "Blurred Lines."

BY KYLE ANDERSON

**BY NOW, EVERYONE WITH A PULSE** and access to a device that plays music is familiar with Sam Smith's "Stay With Me"—the ubiquitous hit that has gone platinum four times, has nabbed two major Grammy nominations, and continues to linger in the upper echelons of the Hot 100 nearly a year after its release.

But to some ears the song sounds even older. Many listeners have noted the soulful ballad's melodic similarities to Tom Petty's 1989 rock chart-topper "I Won't Back Down." Last week, it emerged that Smith's legal team had acknowledged the resemblance—but added that Smith and co-writers James Napier and William Phillips were "not previously familiar" with Petty's song. In fact, back in October the 22-year-old Brit's publishing company gave songwriters Petty and Jeff Lynne co-writing credits on the track, along with a reported 12.5 percent of its royalties (though it doesn't entitle either to a Grammy should "Stay With Me" win Song of the Year on Feb. 8, per Recording Academy rules).

Petty isn't holding any grudges. "Let me say I have never had any hard feelings toward Sam," he said in a statement. "All my

years of songwriting have shown me these things can happen. Most times you catch it before it gets out the studio door but in this case it got by. Sam's people were very understanding of our predicament and we easily came to an agreement. The word *lawsuit* was never even said and was never my intention." Smith's rep agreed, telling EW in a statement, "Although the likeness was a complete coincidence, all involved came to an immediate and amicable agreement."

It's hardly the first time a hit song has echoed Petty's sound (or others'—see sidebar). Back in 2006, there was much chatter about the Red Hot Chili Peppers biting his "Mary Jane's Last Dance" for their "Dani California," but when asked about the similarities, Petty told *Rolling Stone*, "A lot of rock 'n' roll songs sound alike. Ask Chuck Berry. The Strokes took 'American Girl' [on 2001's 'Last Nite'], and I saw an interview with them where they actually admitted it. That made me laugh out loud. I was like, 'OK, good for you.' It doesn't bother me.... I think there are enough frivolous lawsuits in this country without people fighting over pop songs."

Sara Bareilles seems to share Petty's philosophical take. When fans pointed out that Katy Perry's 2013 single "Roar" bore a strong resemblance to Bareilles' "Brave," the latter shrugged it off. "People really felt like Katy was ripping me off, and I disagree," Bareilles told EW last year. "Katy is a friend of mine, and it seemed like there was this infusion of people wanting to create conflict and drama. I find that to be really fatiguing." Even more recently, there has been online chatter about Kelly Clarkson, whose brand-new single "Heartbeat Song," from her forthcoming seventh album, was widely noted on blogs for its similarity to the 2001 Jimmy Eat World hit "The Middle."

Which isn't to say these disagreements can't get ugly—as the ongoing battle between Robin Thicke and the estate of Marvin Gaye over Thicke's 2013 summer smash "Blurred Lines" shows. In the year-long walk-up to the trial, which is slated to begin Feb. 10, the two sides have sniped at each other repeatedly over whether Thicke borrowed too heavily from Gaye's

## WHERE CREDIT'S DUE

When money and bragging rights are at stake, musicians are quick to cry "Mine!" Here's a look at some notable claims of borrowed tunes. —ISABELLA BIEDENHARN



### GORDON JENKINS v. JOHNNY CASH 1971

#### CLAIM

Cash lifted entire verses from Jenkins' "Crescent City Blues" for "Folsom Prison Blues."

#### CONCLUSION

True to his name, Johnny ponied up approximately \$75,000 to Jenkins.



### HUEY LEWIS v. RAY PARKER JR. 1984-85

#### CLAIM

Parker used Lewis' "I Want a New Drug" melody for the beloved *Ghostbusters* theme.

#### CONCLUSION

Busted. Lewis sued for \$5 million, but the matter was settled out of court for an undisclosed sum.



### QUEEN AND DAVID BOWIE v. VANILLA ICE 1990

#### CLAIM

The rapper famously stole the bass line from the Brits' "Under Pressure"—and then denied it.

#### CONCLUSION

There was an undisclosed out-of-court settlement, and Bowie and Freddie Mercury were given songwriting credits on "Ice Ice Baby."



### THE ROLLING STONES v. THE VERVE 1997

#### CLAIM

"Bitter Sweet Symphony" overused that beautiful strings sample from an orchestral version of "The Last Time."

#### CONCLUSION

Mick Jagger and Keith Richards got credits on the hit, while their former management company got 100 percent of publishing royalties.



### MARVIN GAYE v. ROBIN THICKE AND PHARRELL WILLIAMS 2013-15

#### CLAIM

Thicke and Williams blurred the lines between their 2013 jam and Gaye's "Got to Give It Up," and Gaye's offspring threatened to sue.

#### CONCLUSION

The duo filed an initial lawsuit for protection, claiming Gaye's family sought ownership of an entire genre's "sound." Gaye's children countersued, and a trial is set to start this week.

1977 song “Got to Give It Up.” The leaked depositions of Thicke and co-writer Pharrell Williams led to a lot of embarrassing revelations about both parties: Thicke admitted he was barely involved in the creation of his biggest hit, and Williams gave a lot of cryptic answers to simple questions, including that he liked Gaye because “he’s an Aries.”

When such cases go all the way to court, two things need to be proved: that the writers of the song in question were familiar with the composition they’re accused of copying, and that the similarities are too notable to be accidental. The second criterion can get a little tricky. Though forensic musicologists are often brought in, scientific research and analysis go only so far. “For all the lawyering, what it comes down to is people sitting in a jury box thinking, ‘Do those two songs sound alike?’” explains Nashville-based copyright lawyer Ramona DeSalvo. “That’s what it comes down to, because the test is, essentially, the ordinary observer: Would the ordinary observer comparing the songs think they sound alike?”

The court of public opinion isn’t a legal one, of course, but thanks to the music industry’s ever-dwindling sales revenues, cases like this may become more common in years to come. Album sales were down 11 percent last year, with download sales on a particularly steep decline as on-demand streaming services like Spotify and Beats Music continue to take over the digital space. With that in mind, high-profile musicians are protecting their work in ways that would not have occurred to them even a decade ago. Beyoncé and Rihanna have both made noise about the unsanctioned use of their images and work (Rihanna just won a \$5 million suit against Topshop after the brand sold a shirt with an unauthorized image from her “We Found Love” video on it). And Taylor Swift recently applied for trademarks on a handful of phrases from her blockbuster *1989* album, including “this sick beat” and “Nice to meet you. Where you been?” She couldn’t claim “Shake it off,” though; that trademark was already owned by global health-care conglomerate GlaxoSmithKline—proving that even Taylor isn’t bigger than Big Pharma. ■



## THE XX FACTOR

It’s not news that women are underrepresented in film. Glance at this year’s Best Picture nominees; not one features a female protagonist. The Athena Film Festival was created five years ago by the Athena Center at Barnard College and the advocacy group Women and Hollywood to remedy just that. “How do we instigate a cultural conversation about the fact that women’s stories are just as important?” asks Melissa Silverstein, the festival’s cofounder. In addition to screening movies solely with women in the lead, the festival publishes a gender-specific Black List spotlighting the best unproduced screenplays starring women. The so-called Athena List is already having an impact: 2014 honoree Emily Abt secured a producer for her script *Audrey’s Run* and solidified Paula Patton’s attachment to the project. “The fact that their award is focused on female protagonists exclusively is really beneficial,” Abt says.

ANTHONY ANDERSON'S

# HOOP DREAMS

Ariana Grande and Christina Aguilera are booked to perform at the NBA All-Star Game on Feb. 15, but even more star power will be at the celebrity game two nights before. *Black-ish* star Anderson, a two-time vet of the game, wanted to get the trash talk started early. —KYLE ANDERSON

## We're less than a month away from the game. How prepared are you?

I've got a long way to go. I don't even know that I still can. I'm not making excuses, but I haven't played competitive basketball, especially at that level, in years.

## Right, you played in the first celebrity game in 2003. What do you remember?

This was before social media, and I don't even think it was televised, so if you weren't there to see it, it never happened, and you could deny everything and embellish what you wanted to. But now with Twitter and Snapchat and all this other stuff, everybody is going to know instantly

what's going on on the court and who got what done to them.

## So Instagram will make your game a little more tentative?

Of course. I'm 44 years old—I'm going to step carefully and gingerly. I may not even run up and down the court. I'm looking to have some fun, talk a little trash—really, talk a lot of trash, because my trash talking is gonna overshadow my game.

## Who is going to get the most trash talk?

I'm gonna talk a lot of trash to Nick Cannon. Common is a friend as well—he's from Chicago, my family is from Chicago, so we're like brothers. The person whose head I want

to get into is Michael Rapaport. I'm going to be in his ear all game. He has repeatedly told me that New York is his home, Madison Square Garden is his arena, and he is the home team and I am coming to play on his court. Anyone else on the opposing team can score 50 or 100 points, but Michael Rapaport will score nothing.

## That's a bold prediction. Rapaport has got some game.

He's actually filming my show *black-ish* this week, and he won the MVP [in 2010]. So he's been throwing that in my face all week. He's been threatening to bring the trophy to work all shined up.

## Spike Lee is going to be a coach. Do you think he'll be effective?

I don't know how well he'll do as a coach, but as a fan and a student of the game of basketball, I give it up to him. Some of that may have rubbed off on him because he sits court-side at every game. If all else fails, if the team does lose, it's all about the coaching. When we win, it's all about the players on the court. You can put me on record about that.

## Speaking of which, your teammate Kevin Hart has won the MVP trophy twice, which bodes well.

He won MVPs two years running, but that's because of his

prowess on social media. That's when they allowed the fans to vote. I'm not taking anything away from Kevin. He is the Muggsy Bogues and Spud Webb of the celebrity entertainment league.

## Of all the basketball players who have tried their hand at acting, who is the best?

I'm going to have to go with Pretty Ricky, Rick Fox. Rick puts in the work. I've seen Rick work with his acting coaches, and we've had conversations about the industry.

## I think even Shaq would have to agree that Rick Fox is a better actor than he is.

Yes! But you know what? We've got to give it up to Shaq. *Kazaam!* Come on!

**The Sprint NBA All-Star Celebrity Game airs Feb. 13 at 7 p.m. EST on ESPN.**

ANDERSON: MAARTEN DE BOER/CONTOUR BY GETTY IMAGES

The Athena Film Festival has one mission: to make more movies about strong women. —NICOLE SPERLING

## 2015'S ATHENA LIST HONOREES

Silverstein gave EW a sneak peek at this year's three winners, which will be announced on Feb. 7. Coming soon (hopefully) to a theater near you:

### **What the World Will Look Like When All the Water Leaves Us** Jenny Halper

From a script based on Laura van den Berg's short story, a primatologist's quest to save lemurs in Madagascar puts her in danger.

### **Highsmith** Eliza Lee

This tale of crime novelist Patricia Highsmith (*The Talented Mr. Ripley*) details her downward spiral when she could not put her name to the iconic lesbian novel *The Price of Salt* during the McCarthy era.

### **Dickey Chapelle** Margaret Nagle

The *Good Lie* screenwriter tells the true story of war photographer Dickey Chapelle. The boundary-pushing photojournalist ditched the sidelines and went into battle with soldiers.





Emory Cohen  
and Saoirse  
Ronan in *Brooklyn*

# CRAZY EARLY OSCAR BUZZ



Jesse Eisenberg  
and Jason Segel in  
*The End of the Tour*

Prestige projects shown at the Sundance Film Festival are generating 2016 Oscar attention—before *this* year's winners are even announced. **BY CHRIS LEE**

**LET THE HANDICAPPING** for 2016's Academy Awards begin. That conversation kicked off last week at the Sundance Film Festival, where a trio of performances prompted a rush of prognostication. (It's also where current Oscar favorites *Boyhood* and *Whiplash* first bowed last year.)

In *The End of the Tour*, Jason Segel is a revelation as novelist David Foster Wallace. The *How I Met Your Mother* star shockingly inhabits his role as a laconic genius wrestling with literary success. Told over a five-day interview with a journalist (Jesse Eisenberg), the film shows Segel qualifying his every utterance with meta-narrative gusto.



Blythe  
Danner

Saoirse Ronan, who earned an Oscar nod at 13 for 2007's *Atonement*, is luminous in the 1950s drama *Brooklyn*. Playing an Irish émigré transplanted to New York, she gives a richly realized coming-of-age performance that encompasses humor, despair, and burgeoning sexuality. Awards voters will certainly take pride in seeing their early anointee mature into a serious adult performer.

And Blythe Danner, 72, delivers her first leading movie role in the dramedy *I'll See You in My Dreams*. As a widow given to speed dating, karaoke, and pot smoking, it's precisely the kind of grave-yet-brassy senior star turn that Oscar loves.

## Half-time Math

Did Katy Perry's Super Bowl performance give you déjà vu? Here's why.



**A CLEOPATRA ENTRANCE**  
(2012)



**INTERGENERATIONAL PAIRING** (2004)



**DESIGNER ATHLETIC GEAR**  
(2001)



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# The David O. Russell Film You Were Never Supposed to See

A satirical comedy starring Jake Gyllenhaal, Jessica Biel, and James Marsden—what could go wrong? Everything.

BY JEFF LABRECQUE

**A DAVID O. RUSSELL** movie is typically a major Hollywood event. His past three films, in addition to being box office hits, earned a combined 25 Oscar nominations and three wins, including Best Actress for Jennifer Lawrence in *Silver Linings Playbook*. But a movie named *Accidental Love* that Russell directed seven years ago is finally being released on VOD on Feb. 10 and will have a limited theatrical release in March. It's also arriving without Russell's name. In its place? Some director named Stephen Greene—who doesn't exist.

Back in 2008, Russell was still the named director and the film was known as *Nailed*, a political satire about health care that was loosely based on *Sammy's Hill*, a 2004 novel by Kristin Gore. (Yep, Al's daughter.) Jessica Biel signed on as a small-town waitress who goes to Washington, D.C., to lobby for health insurance so she can afford to get a nail removed from her head. With a then-timely election-year topic and a star-studded cast that included Jake Gyllenhaal, Catherine Keener, and James Marsden, *Nailed* was one of that year's most promising projects. Russell needed it to succeed after his reputation had been tarnished by *I ♥ Huckabees*, a box office disappointment better known for the viral video that captured him spewing venom at Lily

(Clockwise from top) Jessica Biel and Jake Gyllenhaal; Tracy Morgan and Malinda Williams; David O. Russell; James Marsden



Tomlin. But *Nailed* descended into chaos, and shooting halted on the first day because of financing issues. Russell and producers Douglas Wick and Lucy Fisher had partnered with Capitol Films, a production company led by Hollywood newcomer David Bergstein that promised the trio a reported \$26 million budget. It proved less than reliable: *Nailed* shut down at least eight times during production for the nonpayment of the cast and crew.

Bergstein, who declined to comment for this story, blamed the 2008 financial collapse, but the filmmakers believed they were being intentionally squeezed. In the push and pull for control, producers held the film negatives hostage and postponed a crucial nail-gun scene—when the nail gets planted in Biel's head—until the last day of shooting in an effort to maintain some leverage against Capitol's perceived resolve to release an unpolished film. When one of the unions pulled the plug for good, the sequence had still not been shot. The film was left incomplete.

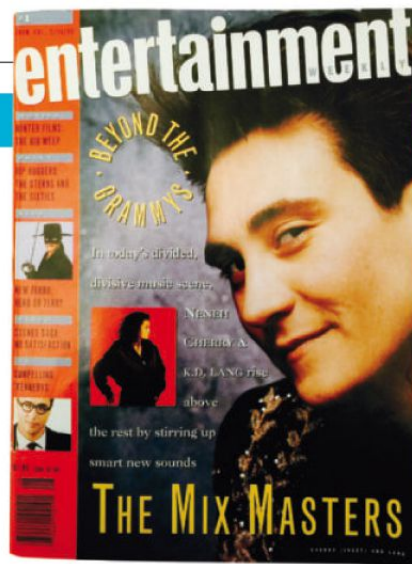
Capitol had even bigger problems, and ultimately declared bankruptcy in 2010. Russell, who can't comment on the film as part of the agreement with the Directors Guild of America to remove his name, told Collider last year that *Nailed* had been “an existential Kafka-esque experience.”

An experience that continues. In late 2014, indie distributor Alchemy, formerly known as Millennium, acquired a version of the film for an undisclosed sum. Now retitled, it had been pieced together by producer Kia Jam, a former Capitol



exec. “People are expecting to see a broken film, and it’s not,” says Jam, who relied on some digital magic to create the pivotal missing scene. “We tried very much to be respectful of the creative forces behind it.”

While Russell negotiated his name off the flick, the cast is stuck with their faces selling a rudderless seven-year-old project that skimped on post-production. (EW has seen the film, and though it does have a beginning, middle, and end, it screens like an unfinished work—in both senses of the word.) “They signed up for a David O. Russell movie and a Kristin Gore script. I mean, you can’t be classier,” says a source who worked on the production. “They ended up in a David Bergstein movie, which, in a million years, they would’ve never said yes to.” In other words, they got nailed. ■



THIS WEEK, BACK THEN

## EW Turns 25

Yeah, yeah—we know. We don’t look a day over 15. But believe it or not, 25 years ago this week we hit newsstands for the first time, welcoming you to our obsession with pop culture. We grabbed our debut issue out of the archives so we can party like it’s 1990.

—STEPHANIE SCHOMER

“Our aim is simple: ENTERTAINMENT WEEKLY will give you reviews and reporting to help you decide how to spend your money—and, more important, your precious time—on TV, movies, books, music, and video,” founding managing editor Jeff Jarvis wrote in his debut letter to EW readers. The first issue delivered on that promise: There was a piece on a mother’s campaign against the not-so-family-friendly *Married... With Children*; a look at cutting-edge CD changers that lived in the trunk of your car; and a cover story on why you should pay attention to k.d. lang and Neneh Cherry. “We wanted to establish that we were going to be cooler than most magazines,” says photo editor Michele Romero, who’s been with EW from day one, “and we picked two artists who were then obscure and not widely popular.”

And today our first boundary-breaking cover star is a time capsule herself: 25 years later, the idea of a gay Canadian country & western singer couldn’t be any less shocking.



# Chart Attack

Revenge of the nerds! The geniuses of *Scorpion* outthink the competition. BY KAT WARD



# 12.1M

SCORPION VIEWERS: JUST 2.9M ARE IN ADVERTISERS' COVETED 18-49 DEMO

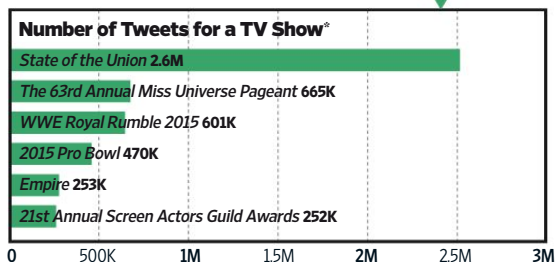
## ▶ TOP BROADCAST-TV SHOWS WEEK ENDING JAN. 25

- 1 **Scorpion** CBS
- 2 **American Idol** FOX
- 3 **Empire** FOX
- 4 **Mom** CBS
- 5 **Criminal Minds** CBS
- 6 **NCIS: Los Angeles** CBS
- 7 **The Mentalist** CBS
- 8 **Two and a Half Men** CBS
- 9 **Mike & Molly** CBS
- 10 **60 Minutes** CBS

SOURCE: NIELSEN



▲ The best part of watching TV? Live-tweeting your outrage. As @chippy-chatty wrote during the Miss Universe Pageant: "Miss Canada didn't win best costume? Seriously? What the puck?"



\*WHO KILLED #PLL? PRETTY LITTLE LIARS, REGULARLY ONE OF THE MOST TWEETED TV SHOWS, BOASTED A MERE 146K TWEETS THIS WEEK. SOURCE: NIELSEN

## ▶ TOP SONGS

WEEK ENDING JAN. 26

- 1 **Uptown Funk!** MARK RONSON
- 2 **Thinking Out Loud** ED SHEERAN
- 3 **Sugar** MAROON 5
- 4 **Take Me to Church** HOZIER
- 5 **Blank Space** TAYLOR SWIFT
- 6 **Lips Are Movin'** MEGHAN TRAINOR
- 7 **Centuries** FALL OUT BOY
- 8 **Shake It Off** TAYLOR SWIFT
- 9 **Love Me Like You Do** ELLIE GOULDING
- 10 **Ghost** ELLA HENDERSON

SOURCE: ITUNES

## ▶ TOP ALBUMS

WEEK ENDING JAN. 26

- 1 **American Beauty/American Psycho** FALL OUT BOY
- 2 **1989** TAYLOR SWIFT
- 3 **B4.DA.\$\$** JOEY BADA\$\$
- 4 **Vulnicura** BJÖRK
- 5 **Title (Deluxe)** MEGHAN TRAINOR
- 6 **X** ED SHEERAN
- 7 **Tetsuo & Youth** LUPE FIASCO
- 8 **The Pinkprint** NICKI MINAJ
- 9 **2014 Forest Hills Drive** J. COLE
- 10 **What a Terrible World, What a Beautiful World** THE DECEMBERISTS

SOURCE: ITUNES

## THIS WEEK IN LOCAL

### ▶ TOP CHILDREN'S BOOKS AT WILD RUMPUS, MINNEAPOLIS WEEK ENDING JAN. 31

- 1 **Writer to Writer: From Think to Ink** GAIL CARSON LEVINE
- 2 **The Quirks: Welcome to Normal** ERIN SODERBERG, KELLY LIGHT
- 3 **Red: A Crayon's Story** MICHAEL HALL
- 4 **The Quirks in Circus Quirkus** ERIN SODERBERG, KELLY LIGHT
- 5 **Last Summer With Maizon** JACQUELINE WOODSON
- 6 **My Heart Is Like a Zoo** MICHAEL HALL
- 7 **Leroy Ninker Saddles Up** KATE DICAMILLO, CHRIS VAN DUSEN
- 8 **Animalium** KATIE SCOTT, JENNY BROOM
- 9 **El Deafo** CECE BELL
- 10 **Code Name Verity** ELIZABETH WEIN

SOURCE: WILD RUMPUS

## ▶ TOP HARDCOVER FICTION

WEEK ENDING JAN. 25

- 1 **All the Light We Cannot See** ANTHONY DOERR
- 2 **The Girl on the Train** PAULA HAWKINS
- 3 **The First Bad Man** MIRANDA JULY
- 4 **Gray Mountain** JOHN GRISHAM
- 5 **The Boston Girl** ANITA DIAMANT
- 6 **The Goldfinch** DONNA TARTT
- 7 **Redeployment** PHIL KLAY
- 8 **The Rosie Effect** GRAEME SIMSION
- 9 **Station Eleven** EMILY ST. JOHN MANDEL
- 10 **Saint Odd** DEAN KOONTZ

SOURCE: AMERICAN BOOKSELLERS ASSOCIATION; RANKINGS ACCORDING TO THE INDIE BESTSELLER LIST, BASED ON SALES IN INDEPENDENT BOOKSTORES NATIONWIDE

## ▶ TOP HARDCOVER NONFICTION

WEEK ENDING JAN. 25

- 1 **Being Mortal** ATUL GAWANDE
- 2 **The Life-Changing Magic of Tidying Up** MARIE KONDO
- 3 **Yes Please** AMY POEHLER
- 4 **Deep Down Dark** HÉCTOR TOBAR
- 5 **Not That Kind of Girl** LENA DUNHAM
- 6 **Killing Patton** BILL O'REILLY & MARTIN DUGARD
- 7 **Everything I Need to Know I Learned From a Little Golden Book** DIANE MULDRON
- 8 **Can't We Talk About Something More Pleasant?** ROZ CHAST
- 9 **Small Victories** ANNE LAMOTT
- 10 **What If?** RANDALL MUNROE

SOURCE: AMERICAN BOOKSELLERS ASSOCIATION; RANKINGS ACCORDING TO THE INDIE BESTSELLER LIST, BASED ON SALES IN INDEPENDENT BOOKSTORES NATIONWIDE

## ▶ TOP MOVIES JAN. 30-FEB. 1

- 1 **American Sniper** \$30.7\*
- 2 **Project Almanac** \$8.3
- 3 **Paddington** \$8.3
- 4 **Black or White** \$6.2
- 5 **The Boy Next Door** \$6.1
- 6 **The Wedding Ringer** \$5.7
- 7 **The Imitation Game** \$5
- 8 **Taken 3** \$3.7
- 9 **Strange Magic** \$3.4
- 10 **The Loft** \$2.7

SOURCE: RENTRAX;  
\*DOMESTIC GROSS IN MILLIONS



▲ **American Sniper** had a record **Super Bowl** box office, bringing its total to **\$248 million**.

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# oh. my. fudge.



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Crazy, delicious fudge on the inside. Booyah.



**BINGE!**

# Wong Kar Wai

SINK INTO THE TRIPPY, SEXY WORLD OF ASIA'S COOLEST DIRECTOR. By Joe McGovern



**▶ HE IS WORLD CINEMA'S GRANDMASTER** of pulsating atmosphere and bittersweet romance. Wong Kar Wai, the Hong Kong auteur with a style as distinctive as his ubiquitous sunglasses, has never had a box office hit in the United States or been nominated for an Oscar. But Wong, 56, has been an art-house fixture for two decades, and his popularity has wafted into the zeitgeist like a blurry curl of smoke from one of his films. He's immensely influential: Scorsese and Tarantino are so admiring that they've sponsored his movies' releases; Sofia Coppola thanked him in her 2004 Oscar speech. It's not just the swelter and vibrancy of his work that they respond to, but his fetishistic preoccupation with nostalgia and time. How do we order our memories to make sense of them? How can we

capture these moments and preserve them, shimmering with realness? He employs kooky edits, slo-mo, voice-overs, and pin-wheel narratives that encourage repeat viewings to absorb. He knows, of course, that the best mysteries aren't meant to be solved. In his masterpiece *In the Mood for Love*, which celebrates its 15th anniversary this year, we can't hear the words that the lead character whispers into a hole in a temple wall, spilling the secrets of his heart. Wong can be a smoldering heartbreaker, but his movies are also insanely fun. The ecstatic *Chungking Express* throbs like a pop musical, complete with a Cantonese cover of the Cranberries' "Dreams." And in *Fallen Angels*, a lovesick dude believes that if he rubs elbows enough times with a pretty girl, eventually sparks will fly. Don't we all?

**BINGE!**

# Wong Kar Wai

## ► THE ESSENTIALS Want to enter a prismatic, mind-expanding dream state? Dose yourself up on the auteur's genre-hopping filmography.



### AS TEARS GO BY (1988)

Wong was a 29-year-old TV writer when he directed his debut, a violent gangster movie among dozens in Hong Kong. But this one stood out. It was inspired by *Mean Streets* and includes a great love story at its core, between Andy Lau and Maggie Cheung. Their first kiss is scored to a stereo-bursting cover of "Take My Breath Away," more throbbing here than it was two years earlier in *Top Gun*. **N**



### DAYS OF BEING WILD (1990)

His next feature also used the gangster-movie template—if barely—for a tale of a charisma-soaked man (Leslie Cheung) breaking hearts while searching for his mother. Here is where Wong established his lush, hallucinatory style and his fixation on nostalgia. Caressing the wrist of a sweetheart as they listen to the ticking of a clock, Cheung tells her, "I'll always remember this minute because of you." **N**



### ASHES OF TIME (1994)

Swordsman movies are a staple of Asian cinema, and Wong embraced and inverted the format in this extravagant, self-conscious epic. Electric guitar strums as his great-looking repertory of Hong Kong superstars lose their memories, go blind, swap genders, clash, and love in ancient times. Wong supervised a 2008 rerelease titled *Ashes of Time Redux*, which runs seven minutes shorter. **A | I**



### HAPPY TOGETHER (1997)

Wong relocated to South America for this poignant, dazzlingly alive story of a gay couple from Hong Kong (Leung and Leslie Cheung) living it up—and splitting up—amid the groovy beauty of Buenos Aires. Wong refuses stereotypes, so the characters are instantly relatable. His insight into matters of the heart, and how new friendship can spur emotional healing, is beautiful beyond words. **DVD**



### IN THE MOOD FOR LOVE (2000)

Leung and Maggie Cheung sizzle as neighbors in 1962 Hong Kong who discover their spouses are having an affair. Will they follow suit? The anticipation is juicy-ripe in this impossibly voluptuous drama, which Wong toiled on for a decade and filmed for 15 months. All the way to its aching conclusion, set in Cambodia, the film is a tour de force of tiny gestures, as soft and supple as a heartbeat. **DVD**



### 2046 (2004)

There's a desire to travel through time and relive the past in all of his films, but in this vibrant, mournful fantasia—and quasi-sequel to *In the Mood for Love*—he finally goes full futurama with a genre-bomb premise. But this is sci-fi the Wong Kar Wai way: Even the android stewardess aboard a train (robo-acted in splendid pantomime by Faye Wong) is imbued with exquisite yearning. **DVD**

## ► THE INNER CIRCLE Including shorts and films he's produced, these are Wong's most frequent collaborators.

# 10

TIMES

### TONY LEUNG

Winner of the Best Actor prize at Cannes for *In the Mood for Love*, Leung is the director's perfect muse, whether he's playing daffy (*Chungking Express*), delicate (*Happy Together*), or austere (*The Grandmaster*).



# 6

TIMES

### MAGGIE CHEUNG

Cheung has been the epitome of fetching female beauty and moxie in Wong's work from the beginning. Swaying in radiant cheongsam outfits throughout *In the Mood for Love*, she makes it clear why she haunts Tony Leung's dreams.



# 5

TIMES

### LESLIE CHEUNG

Cheung was one of Hong Kong's biggest pop stars and actors even before his transcendent work in Wong's movies, especially as the untamed boyfriend in *Happy Together*. Sadly, he took his own life in 2003 after battling depression.



# 12

TIMES

### CHRISTOPHER DOYLE

As Wong's steadfast cinematographer, Doyle, an Aussie beatnik, possesses some of the best eyes for imagery in movies. He has long served as the director's happy cohort on all things suave and smeary.



*"Cinema has certain qualities, and it's all about the image. Sometimes the image has its own breathing or tempo and will linger because you want to have more. It is very instinctive."* —Wong Kar Wai

**KEY** **A** = Amazon Instant Video **I** = iTunes **N** = Netflix streaming **DVD** = DVD only



### CHUNGKING EXPRESS (1994)

Frustrated while editing *Ashes of Time*, Wong took a break to make this fast, loose, dreamy slice of modern Hong Kong life. It features pop diva Faye Wong as a quirky snack-bar waitress with a crush on a cop (Tony Leung) whose apartment she secretly ties up to the beats of the Mamas and the Papas. The movie is a pure ecstasy bath. You'll feel drunk from it. **DVD**



### FALLEN ANGELS (1995)

Originally intended as part of *Chungking Express*, this 1,000-volt comedy is Wong's most flamboyantly kinetic film—no shot from within an urban apartment is absent a train in the window—but the visual electricity also gives off a tender warmth. A cute, mute ex-con (Takeshi Kaneshiro), who stopped speaking after eating bad pineapple at age 5, is one of Wong's most indelible creations. **I N**



### MY BLUEBERRY NIGHTS (2007)

An all-star cast including Jude Law, Natalie Portman, Rachel Weisz, and singer Norah Jones ("Her voice is very cinematic," Wong said) lend their talents to his first English-language movie, about a blueberry-pie-loving waitress (Jones) road-tripping from New York to Nevada. It's minor Wong, but fascinating for how his aesthetic fits into an American milieu. **A I**



### THE GRANDMASTER (2013)

This biopic—another first for Wong—stars Leung as kung fu teacher Ip Man, mentor to Bruce Lee. The film was released in the U.S. in a shortened version, but the bits chopped out don't affect the extraordinary, balletic martial-arts scenes, for which Leung and Zhang Ziyi (as Ip's unrequited love) performed all their own stunts. They're shot in slo-mo so slow you can count every artful raindrop. **A I N**

## ► APPRECIATION SOCIETY

Hitchcock and the French New Wave inspired Wong, while many contemporary directors are among his biggest fans.

"The viewer's imagination creates a kind of suspense," Wong says of *Vertigo*.

Rule breaking is de rigueur for Godard, whose films Wong saw as a teen in Hong Kong.

The *Jules and Jim* maestro taught Wong that young romance wasn't a cliché.

"My hero," says Wong. "I learned so much from seeing his films."



**Alfred Hitchcock**



**Jean-Luc Godard**



**Francois Truffaut**



**Martin Scorsese**

### INFLUENCES



### ADMIRERS

**Martin Scorsese**



Says Wong's "hero": "The essence of cinema—that is his work."

**Quentin Tarantino**



"One of the most exciting filmmakers in the world. His films blow me away."

**Tom Ford**



Ford cites Wong as an influence on the design of his movie *A Single Man*.

**Sofia Coppola**



"I love the atmosphere and tension he creates in his beautiful work."

## ► CLOCK WISE

Timepieces—and all they signify—are a motif in Wong's films.



1. *Days of Being Wild*
2. *Fallen Angels*
3. *Chungking Express*
4. *Happy Together*
5. *The Grandmaster*
6. *In the Mood for Love*

## ► THE PLAYLIST

- **"Dreams"**  
Don't watch *Chungking Express* and expect to get Faye Wong's euphoric cover of the Cranberries classic—in Cantonese—out of your head.
- **"The Christmas Song"**  
Nat King Cole's ageless rendition of the holiday perennial lights up *2046*.
- **"Cucurruccucú Paloma"**  
Brazilian crooner Caetano Veloso's tearful voice is matched to the spray of Iguazu Falls in *Happy Together*.
- **"Yumeji's Theme"**  
Shigeru Umebayashi's violin piece from *In the Mood for Love*, which Wong lifted from a 1991 Japanese film, is so sumptuous that it's since been used in ads for diamonds and cars.



"He remembers those vanished years. As though looking through a dusty windowpane, the past is something he could see, but not touch. And everything he sees is blurred and indistinct."

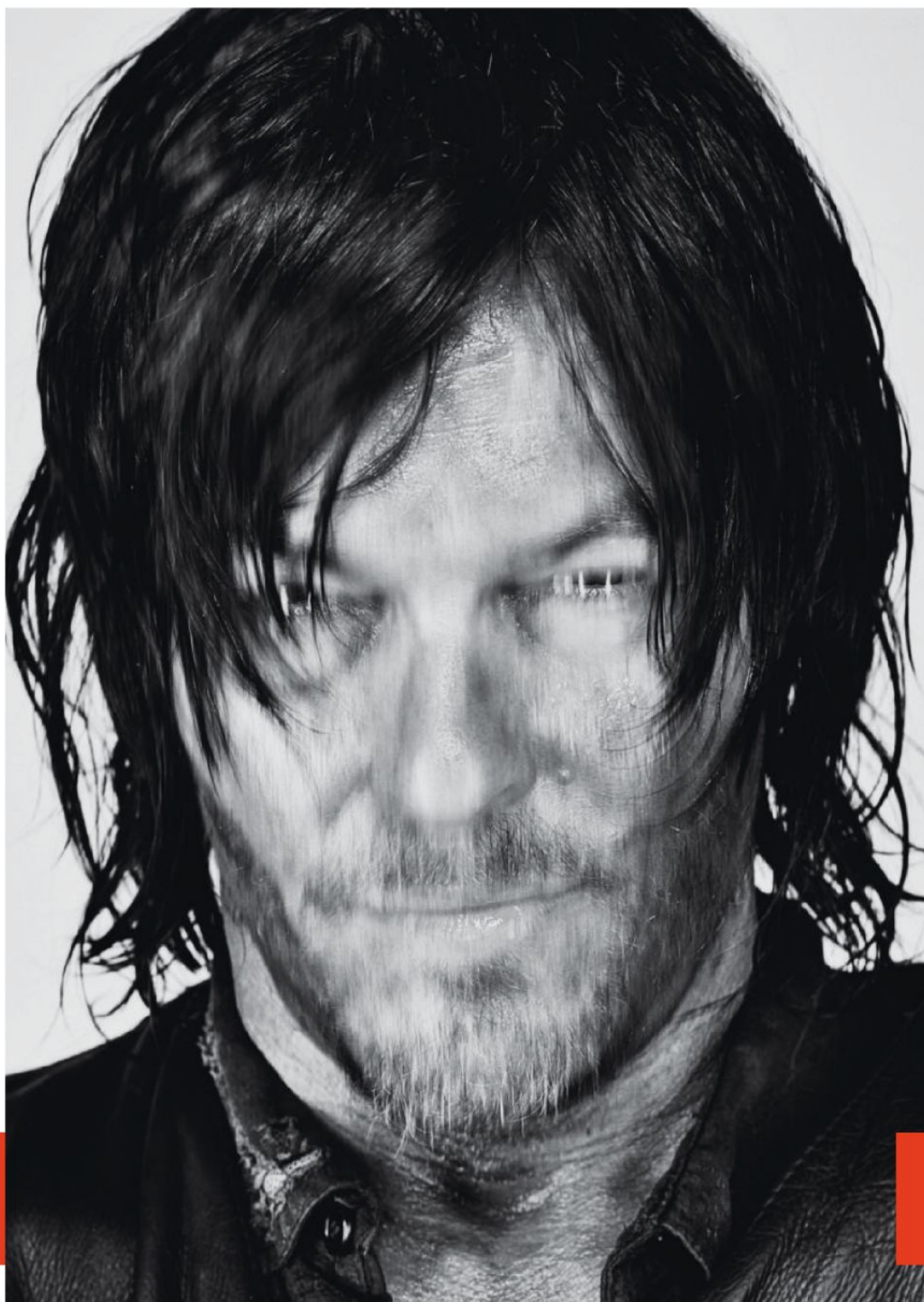
POSTSCRIPT FROM *IN THE MOOD FOR LOVE*

Andrew Lincoln and  
Norman Reedus  
photographed  
on July 13, 2014,  
in Atlanta



# And the *Dead*

YOU'RE THE HIGHEST-RATED SHOW ON TV. YOU CAN PLAY IT SAFE—OR RISK IT ALL. GUESS WHICH ONE  
PICKED? NEW CHARACTERS, A NEW LOCATION, A NEW THREAT, AND MAYBE



Shall

Ri<sup>s</sup>e

*THE WALKING DEAD*

EVEN A RETURN TO THE RICKTATORSHIP—IT'S ALL IN STORE FOR AMC'S HIT SERIES.

PLUS: EW GOES BEHIND THE SCENES WITH STAR NORMAN REEDUS.

**BY DALTON ROSS**  
**PHOTOGRAPHS BY DYLAN COULTER**



# Andrew Lincoln



## HAS SOMETHING TO SAY

to the man he currently has in a headlock, and he is not mincing words.

"F--- you," murmurs

Lincoln softly. "F--- you. F--- you." While the volume does not rise, the intensity does. "F--- yooooooooouuuuuu." These unscripted sweet nothings continue to be whispered into the ear of the other actor (who shall remain nameless) on the set of *The Walking Dead* in Senoia, Ga. Lincoln is not trying to psych the guy out, but rather psych *himself* up for the scene. It works. When the action starts, the men launch into a brutal fight and Lincoln goes into full animal mode, his face becoming a disgusting mask of blood, spit, and snot. It is a remarkable display, showcasing a level of physical and emotional commitment the likes of which this visitor has never seen on the set of a TV show...and there are no cameras rolling to capture it. 📺 Even in rehearsal, Lincoln knows only one speed. Exhausted after this "walk-through," the man who plays Rick Grimes retreats to take a seat and rehydrate with a bottle of water. His castmates—many of whom

are not even filming today but, in the ultimate sign of respect, have stopped by on their day off to watch Lincoln do his thing in this pivotal scene—give him his space. They know better than to intervene when Lincoln gets into his zone. Yet they marvel nonetheless. "He is unbelievable," says Steven Yeun, who plays Glenn, during the break. "Everyone on set takes their cues from him." Norman Reedus (a.k.a. Daryl Dixon) concurs: "That guy's one of the hardest-working actors I've ever worked with," says Reedus, who will later profess his admiration by writing the words "You're f---ing awesome" in indelible ink in Lincoln's dressing room. (Lincoln still hasn't been able to wipe it off.) "He's the quarterback of the actors' football team."



(Clockwise from top left)  
Chad L. Coleman;  
Michael Cudlitz;  
Melissa McBride  
and Danai Gurira;  
Steven Yeun;  
Lincoln

The way Lincoln sees it, today is simply another day at the office—if your office happens to be constantly overrun by zombies, cannibals, and eye-patch-wearing homicidal maniacs. “It was a brutal space I had to inhabit,” Lincoln says later of the climactic scene. “It was a big moment, and I wanted to leave it all out there.” Then, reflecting on his journey to the edge: “The most fun I get is when I’m in a scene and when they say ‘Cut’ I have no idea what just happened.”

**FANS OF THE WALKING DEAD** may be asking themselves what the hell just happened when the AMC hit returns for the second half of season 5 on Feb. 8. That’s because TV’s highest-rated program is about to experience a dramatic shift. It will begin with a trippy midseason premiere that feels more like a poem—a sad, poignant poem—than television. “That is going to be a fan-favorite episode in a lot of

ways, and it’s going to be a fan-fated episode in a lot of ways,” admits executive producer Robert Kirkman. “Because it is somewhat brutal. But there’s a lot of magic in that as well. It’s going to be very unique.” (Trust us, “unique” is an understatement.)

And the changes will keep coming—in terms of action, setting, and overall tone. “The story will shift quite a bit,” warns showrunner Scott M. Gimple. “We are going to see a show that in its look and circumstances is very, very different from what we’ve seen.” Why would the biggest program in cable-TV history risk making such sweeping changes rather than merely riding out the formula that brought it to such stratospheric heights? Because, in actuality, the formula for that success has always been change—at least in the settings. When Hershel’s farm got a bit stale, the gang moved on to the prison. When the prison got a bit stale, they...well, stayed at the prison some more. But then they *eventually* made their way to Terminus. And then to Father Gabriel’s church. And then to Grady Memorial Hospital. So the biggest question heading into the back half of the season is, Where to next?

Kirkman hints that just because Eugene (Josh McDermitt) admitted to lying about being a scientist, that does not mean the aborted trip to Washington, D.C., is necessarily off. “Washington would be the place where they would be prepared for this kind of cataclysm,” says Kirkman. “Washington would be a place where they would have resources stored up and plans in place. And so it’s entirely possible that when we get back they’re going to

**“THE MOST FUN I GET  
IS WHEN I’M IN  
A SCENE AND WHEN  
THEY SAY ‘CUT’ I  
HAVE NO IDEA WHAT  
JUST HAPPENED.”**

—ANDREW LINCOLN



# A Day on Set With Norman

THE *WALKING DEAD* STAR LET OUR CAMERA CATCH SCARES, THRILLS, AND GROSS-OUTS. AND THAT'S JUST *BETWEEN TAKES*.

Washington.” Of course, that doesn’t mean they’ll *end up* there.

Readers of the original source material on which the show is based know that right around this time in the comic book, the survivors are recruited to join a walled-off community outside of D.C. known as the Alexandria Safe-Zone. Kirkman will not confirm whether Alexandria will be making an appearance this season, but he does promise major change for the group. “There’s going to be a new place,” he teases. “And this new place is going to change things in ways that we’ve never seen before. The show is going to be radically altered based on a new locale that may or may not be in the Washington area.” Feel free to draw your own conclusions.

However, that new locale is a ways off, and the lack of a home at the outset means the gang will be struggling to live (hopefully) off the land. “Just basic survival is going to be part of the story this season,” says Gimple. “Being able to eat and get water is going to come into play. They have what’s on their backs, and that’s not a lot.” Throw in the killing of Beth at the hospital as well as the revelation of Eugene’s lie, and let’s just say the group has seen better days. “They’re lost, emotionally and geographically,” says Gimple. “They don’t know which direction is safety, they don’t know which direction is hope, and things are going to get worse before they get better.”

“It’s one of the darkest times that we’ve ever had as a group,” concurs Reedus. “Everyone is on the verge of giving up.” Daryl in particular will have difficulty dealing with the loss of Beth. “He goes into a depression,” says



## Speaking in Tongues

Norman Reedus likes to lick people’s faces. Just because. In fact, he even has his own Urban Dictionary entry, “reedus (verb): to lick someone’s face.” Camera-department intern Elizabeth Evans was so excited to work on a set with Reedus that she told director Michael Satrazemis she would shave her head if she could be on the receiving end of the star’s patented move. “So Mike told me, ‘Hey, I’ve got this intern coming. I need you to lick her face so we can shave her head,’” the actor recalls. Hence this sneak attack. “I think she was kind of shocked that it all happened,” he says. “But we have photographic proof, and someone needs to shave her head now. That’s how that works.” Says Evans: “It’s worth it.”



## Cameraman

Reedus spends spare time on set here in his trailer, and much of Andrew Lincoln. “I stole a camera from wardrobe one day. I was every time Andy comes in my room, I was going to take a picture 50 photos of Andy. He and I always share a double [trailer], so on the walls, and then he’ll come over. He’s always in my trailer,

# Reedus

A WORKDAY FILLED WITH



that staring at Polaroids of costar going to do this little series of of him. I pretty much just had he's right next door to me. We'll bang like, all day."



## Crash Course

Things got a bit scary on the last shot of the day at 5:27 p.m., when Reedus skidded and went down with Daryl's new motorcycle a few minutes after this picture was snapped. "I kind of came in a little hot, and my front tire slid about a foot in the wrong direction on that gravel," Reedus says. I'm glad I didn't f--- it up. I was going like one mile an hour, too, so it wasn't very cool." After making sure his actor was okay, director Satrazemis couldn't resist ribbing his star: "Print that," he instructed his camera team, "in case Norman gets sassy."



## Lord of the Wings

At first Reedus wasn't entirely sure what to make of the now-iconic angel-wings jacket that original showrunner Frank Darabont created for his character. "I was like, 'What biker gang is this?' But it's really become a symbol of Daryl's arc in a lot of ways. It's one of those things where you can't judge a book by its cover. You see the front and he looks like a dirty biker dude, and then you see the back and there's heart there. He doesn't want you to see that softer side of him, but on the back there's that little hint of hope that this guy's not as bad as you think he is."

—DALTON ROSS

## A Helping Hand

"It's kind of like the *Pee-wee's Playhouse* of horror," says Reedus exec producer Greg Nicotero's workshop, where all the gnarliest zombies and decomposed humans are created. "You'll wander back in there, and Greg will be standing on a mountain of dead bodies with a guitar in his hands playing some Jimi Hendrix." (P.S. That's Nicotero hiding and holding up horns over Reedus' head.)



Norman Reedus gives a video tour of his trailer at [ew.com/reedusvideo](http://ew.com/reedusvideo)



Reedus, “and he’ll slowly seep back into a dark place, which sucks.” But Beth’s death will hit sister Maggie (Lauren Cohan)—who also had to watch her family farm be overrun and her father beheaded—the hardest. “You see her really without any hope,” says Cohan, “and you see her at a place where she is actually ready to give up.” SPOILER ALERT: In the comic, distraught over the deaths of various family members, Maggie tries to hang herself and is then almost shot by Abraham (who fears she will come back as a zombie) before awakening unscathed. Might she resort to such drastic measures on the TV version as well? Naturally, nobody will say, though Gimple does acknowledge that “in the comic, Maggie has an incredibly difficult time with loss. It’s not gonna be easy on her in the show.”

Danai Gurira



**ALL OF WHICH BRINGS US TO THE** big threat for the back half of season 5. While our not-so-merry band of survivors will be facing many of the types of foes we’ve seen before, they will also be wrestling with a far greater danger—themselves. “There’s certainly going to be human threats, there’s certainly going to be zombie threats,” says Kirkman. “But I think that what’s different about these back episodes is that the threat is going to become a little bit more internal. These are characters that have evolved into something that is probably unrecognizable to them. And that’s something that’s really going to weigh on them. They’re slowly realizing that in order to survive in this world they have to be monsters, and then they’re alive but they’re like, ‘Oh crap, we’re monsters! I don’t want to be a monster. What do we do?’ That is going to be a huge conflict for all of them individually and as a group.”

Dissension could be in the air. After all, it was the group that stopped Rick from going back to finish off the cannibals at Terminus, which resulted in Bob later getting his leg chewed off. It was the group that kept Rick from going into Grady Memorial Hospital with guns blazing, and then Beth died. All of this has not been lost on Mr. Grimes. “This is the first season that I’ve been making the right decisions,” laughs Lincoln. “But then no one f---ing listens to me! It’s bulls---!” Expect a tightening of the reins when things pick back up—“We’ll possibly see a bit of a return to the Ricktatorship,” acknowledges Kirkman—as well as internal conflict and debate as to how far is too far in the post-apocalyptic landscape.

As for other things to keep an eye

on: Michonne (Danai Gurira), of all people, will make a push for the group to settle down somewhere, and Morgan (Lennie James) might *finally* have some company. “While I will not confirm that Morgan will eventually meet up with our characters,” teases Kirkman, “I will say that it would be a misstep on our part if he didn’t.” We also still don’t know how Eugene will fit into things now that his big lie has been revealed. “Eugene isn’t everyone’s favorite person at this point,” sighs McDermitt. Speaking of Eugene, place your bets now, ladies and gentlemen, as to whom the mulleted wonder is going to creepily watch having sex next. “I’m hoping it’s a three-way between Carol, Rick, and Daryl,” laughs McDermitt, who adds, “I literally have people screaming ‘Liar!’ at me on the street. But I would rather have them screaming that than ‘Pervert!’”

There’s also a baby coming—a baby whom producers don’t want you to know about. That’s because it actually belongs to actress Sonequa Martin-Green, who was very much preggers during filming (and delivered a baby boy on Jan. 10), even though her character Sasha is not expecting. (Sorry, no playdates for Judith.) Instead of concealing the actress’ bulging belly behind desks and shopping



## WARNING: More *Dead Ahead*

AMC RECENTLY SHOT THE PILOT EPISODE FOR A TOP SECRET *WALKING DEAD* COMPANION SERIES. ALTHOUGH SOURCES TELL US WE WON’T SEE ANYTHING ON SCREEN UNTIL AT LEAST THE LATTER PART OF 2015, HERE’S WHAT WE KNOW ABOUT THE PROJECT.

**The new show** is set in Los Angeles.

**No characters** from either the original TV series or the comic will appear.

**The cast includes** (above from left) Kim Dickens (*Sons of Anarchy*, *Deadwood*), Cliff Curtis (*Gang Related*), Alycia Debnam-Carey (*Into the Storm*), and Frank Dillane (*Harry Potter and the Half-Blood Prince*).

**Don’t expect** a carbon copy of what we’ve already seen. As *TWD* comic creator Robert Kirkman (who is also an exec producer on both series) says, “It’s going to be a show about a different type of family that we haven’t explored in *The Walking Dead* thus far. The look and feel of the spin-off is going to be startlingly different.” —DALTON ROSS

**“I LITERALLY HAVE PEOPLE SCREAMING ‘LIAR!’ AT ME ON THE STREET. BUT I WOULD RATHER HAVE THEM SCREAMING THAT THAN ‘PERVERT!’”**

—JOSH McDERMITT

bags as is usually done on a TV series, “I’d be hiding behind guns and dead bodies and walkers,” says Martin-Green. “My gun is *really* big, so that helps.” Martin-Green’s baby is not the only addition to the *Walking Dead* family, as there will also be a flurry of new cast members appearing before the end of the season. Ross Marquand and Alexandra Breckenridge have already been announced to appear as yet-to-be-named characters—although speculation points to Marquand playing Aaron, the man who recruits Rick & Co. to join Alexandria in the comics—and there will be plenty of other newbies dropping in. “I think by the end of the season we’re carrying more characters than we’ve ever had in the whole other five years,” says Lincoln.

That’s just one of the changes fans should prepare for in the endgame for season 5. In fact, the bold new overall direction about to be unleashed led to one panicked phone call between star and showrunner. “I called up Scott and I said, ‘Scott, man, I’m a little nervous,’” recounts Lincoln. “And he said, ‘Yeah, so am I. We should be. If we’re trying to make something new and different, we should be nervous. It means that we’re pushing ourselves.’” Andrew Lincoln certainly doesn’t mind pushing anyone. Just hope he’s not whispering in your ear while doing it. ■

# HOW TO FAKE



# IT IN AMERICA



The end of **Breaking Bad** was just the beginning for New Mexico's slickest lawyer, thanks to the daring new AMC prequel **Better Call Saul**.

BY DAN SNIERSON

LETTERING BY  
PETER STRAIN

# THE ROAD TO HELL AND METH IS PAVED WITH GOOD INTENTIONS.

This one leads to Albuquerque, past the rusty rocks and thirsty weeds and lo-fi casinos and overeager lawyer-for-hire billboards, depositing you in a leafy neighborhood that contains the house that Jesse Pinkman used to live in. The *Breaking Bad* tour trolleys roll by here occasionally, as if passengers just might steal a glimpse of Jesse playing catch in the yard with Brock. What they'd see today instead are two grown men sitting on a park bench, removing their shoes and socks.

"Look down. Look at the grass. When was the last time you did that?" Bob Odenkirk asks Michael McKean as they run their bare feet through the soft blades. "Feel that grass. Feels good, right?"

The two men are filming a quirky, quiet scene for *Better Call Saul*, AMC's prequel spin-off of *Breaking Bad* that centers on small-time lawyer Jimmy McGill (Odenkirk), who later takes the name Saul Goodman and becomes the quippy, slippery consigliere who advises chemistry teacher-turned-drug lord Walter White (Bryan Cranston). McKean is in character as Jimmy's older brother, Chuck, a brilliant attorney who's been sidelined by a mysterious affliction. Jimmy is helping Chuck

## YOU'D BETTER KNOW...

Better Call Saul's colorful characters are lawyers, crooks, and everything in between



**JIMMY MCGILL**  
Bob Odenkirk

You knew him as Saul Goodman, crafty criminal lawyer and Walter White's tart-tongued adviser. But first he was a frustrated, broke bottom-feeder. "His moral code hasn't been set up yet," says Odenkirk.



leave the house, and Chuck is coaching Jimmy on an important case. "Confidence is good," he says. "Facts on your side are better. You want to know what you're walking into."

Odenkirk & Co. are indeed treading lightly over some large footprints. One of the new century's most voraciously revered dramas, AMC's meth masterpiece *Breaking Bad* triumphantly exited the airwaves two Septembers ago as a late-blooming binge-watched phenomenon that tilted all expectations (10.3 million viewers tuned in to the series finale, up staggeringly from the 1.9 million who watched the previous season's finale). On Feb. 8 at 10 p.m., the saga resumes—in a way—by unspooling the origin story of the show's beloved comic relief. It's a chance to return to that devilish desertscape, find out how it all (or some of it) began, visit some old friends while making new ones, and see if lightning can strike in the same place it was captured in a bottle. Anticipation levels are hovering somewhere between "Badger with a bong" and "Tucos after sampling Walt's blue meth." Translation: pretty damn high.

Of course, with great tune-in appeal come great scrutiny and some healthy skepticism. Toss in the fact that the spin-off game is as dangerous



(From left) Odenkirk, Peter Gould, and Vince Gilligan on set; Patrick Fabian and Rhea Seehorn

as money laundering—for every *Frasier*, there are far more *The Tortellis*—and you’ve got what industry insiders call a “risk.” That’s why *Bad* mastermind Vince Gilligan—a former *X-Files* writer-producer who also co-created the short-lived spin-off *The Lone Gunmen*—is the one who knocks on this door with excitement, curiosity, humility, and, yes, anxiety. “I’ve got all kinds of neurotic fears, many of them unfounded,” says Gilligan, who’s also executive-producing the CBS drama *Battle Creek*. “This particular fear, though, is quite founded. It’s quite grounded in reality that this show could either be received with animus or, even worse, a collective yawn from the world. But that’s no reason to not do it.”

Created and executive-produced by Gilligan and *Bad* coexecutive producer Peter Gould, the 2002-set *Saul* will chronicle the rickety rise of Jimmy, a flap-jawing, melancholy lawyer who’s living case-to-crappy-case while working in the back of a nail salon and cruising around town in a patchworked Suzuki Esteem. His story doesn’t carry the life-or-death stakes of Walt’s tragic parable, but similar to *Breaking Bad*, it tells a tale of transformation, of a man in the throes of self-creation, attempting to build a business,



desperate to make his mark on the (under)world. And also like that show, it’s trying to be unlike anything else.

“It’s not what you think,” says Odenkirk, while a camera films McKean staring at a transformer on a utility pole. “Whatever you think on episode 1, 2, and 3, keep watching—it is becoming something you haven’t seen.... Vince and Peter just dug deeper and have gone further down a wormhole that no one has seen. I think people are ready for it. These guys are the best in the business. If they want to go chase a rabbit down a hole, I will too.”

## IT STARTED AS A JOKE.

From the moment Saul Goodman broke onto *Bad* in season 2, the writers loved the underhanded jester with his crafty problem-solving abilities and drawerful of burner cell phones. Soon they were cracking wise about a Saul spin-off, perhaps with a lawyer lair featuring secret panels stuffed with cash and a bat phone that rang up Supreme Court justices. “They say all great jokes have a kernel of truth to them,” says Gilligan, “and the more we made this joke, the more it became clear that there really was something here.”

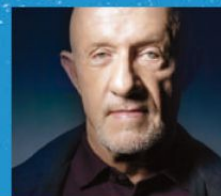
That added an extra layer of drama to brainstorming the bloody final season of *Bad*. “Every time one of us would pitch that Saul gets killed—and believe me, every character on *Breaking Bad* had a violent death pitched—I would feel a little pang in my stomach,” recalls Gould, who created the character. “Vince even said at one point, ‘I hope we don’t have to kill Saul, because I really would like to do a spin-off.’ That is when emotionally I knew, ‘Boy, this could actually happen.’”

An Emmy-winning comedy writer (*Saturday Night Live*, *The Ben Stiller Show*) and character actor who’d achieved cult fame with HBO’s sketch



**CHUCK MCGILL**  
Michael McKean

Jimmy’s older brother has made a name for himself as a gifted, highly principled lawyer, but now has been sidelined by a peculiar illness. He’s spent much of his life rescuing Jimmy from trouble, financial and otherwise.



**MIKE EHRMANTRAUT**  
Jonathan Banks

The lethal, taciturn ex-cop from Philadelphia excelled as a fixer on *Breaking Bad*. On *Saul*, the story of how he came to reluctantly join forces with Jimmy will be told. “You’re going to learn a little bit more about why there’s such a hard edge to him,” says Banks.



**KIM WEXLER**  
Rhea Seehorn

She’s an attractive, bright, and ambitious litigator at Chuck’s firm with a strong connection to Jimmy that lies somewhere between complicated love interest and confidante.



Odenkirk and McKean

series *Mr. Show*, Odenkirk, 52, didn't sit around crossing his fingers; he lined up roles in offbeat projects like FX's *Fargo* and Alexander Payne's *Nebraska*. After *Bad* finished its run, Gould and Gilligan began exploring all kinds of conceits, including a half-hour comedy on which Saul solved the problem of a different lowlife who slithered into his office each week. But the deeper the two men went down the hole, the darker it got, and finally they settled on a one-hour serialized prequel. "What interested us the most to start with was a guy inventing himself, trying on different hats," says Gould. "This guy's a searcher...and that takes us to a lot of really interesting places."

The place they wanted to revisit was Albuquerque, but the L.A.-based Odenkirk had a concern: His children were 13 and 15, and he didn't want to miss their final precollege years. At one point he even passed, but both kids talked him back into it. "[My son] said, 'You're going to disappoint a lot of people,'" recalls Odenkirk, "and I said, 'I'm going to disappoint a lot of strangers.' And he goes, 'Well, some of them are my friends.'"

AMC was, not surprisingly, keen on keeping the *Bad* times rolling too. "When Vince Gilligan and Peter Gould say 'We have an idea,' I run to the front of the line," says AMC president Charlie Collier. (Netflix and FX also began to queue up, but AMC had first dibs and closed an eleventh-hour deal with Sony Pictures Television, which produces the show.) Not that the duo had finished tinkering with the concept. "Saul seemed so happy with his life," explains Gould. "How do you

tell a dramatic story about a character who is comfortable in his own skin? That was the biggest hurdle. And it was something I don't think we licked until we got our writers' room together. Part of it was to realize that maybe the guy who we saw on *Breaking Bad*, that was a mask. Maybe we didn't know Saul as much as we thought we did."

They also wanted to learn more about another *Bad* guy, and who better to pair the man of many words with than a man of few? And so the writers revived Philly cop-turned-fixer Mike Ehrmantraut (Jonathan Banks), who took a fatal bullet in the final season. Mike first encounters Jimmy while manning a courthouse parking booth, and Jimmy will need his skill set. "Mike has a certain amount of compassion for Saul that he did not have on *Breaking Bad*," says Banks. But not too much. "They're Abbott and Costello, if Abbott and Costello genuinely hated each other," chuckles Odenkirk. "It's a match forced in heaven."

Episodes will explore why Jimmy is struggling in his career despite his talents, why he's comfortable mingling with criminals, and how he learns his powers of deception/persuasion. We know where it ultimately lands him—an illicit form of witness protection (which is intriguingly nodded to in the premiere)—but *Saul* will give you fresh perspective on *Bad*'s slippery fellow. "You find out that you like Saul Goodman for the right reasons this time," says Odenkirk. "Instead of last time, when you liked him for all the wrong reasons."

That's hardly the only thing separating Saul from his *Bad* beginnings. The new series is a "very different show," says Gilligan, down to the use of stationary rather than handheld cameras. And while Jimmy is working on creating his identity, the show must too, which means being judicious with *Breaking Bad* guest stars. One will pop up very early, but Walt and Jesse (Aaron Paul) won't appear in season 1. (The door is open for next season, since the show has already been renewed.)

Of course, the creators still have to handle the challenge of living up to the legacy of *Breaking Bad*, while Odenkirk—like a certain *Malcolm in the Middle* alum—tries to make the leap from comedic scene-stealer to dramatic kingpin. "Some of my favorite meals started off with a great appetizer that I just ordered seconds on and then canceled the entree," notes Gilligan. As for Odenkirk, he's trying not to overthink it. "It's like your lottery ticket. The numbers are matching up. Shut your f---ing mouth, put it in your pocket, drive to the place, hand it over, and don't talk about it too much or look at it too much. The numbers might change." ■



**NACHO VARGA**  
*Michael Mando*

**This shrewd and dangerous individual is gunning to become a criminal kingpin. He winds up crossing paths with Jimmy and taking an interest in him when one of Jimmy's schemes goes horribly wrong.**



**HOWARD HAMLIN**  
*Patrick Fabian*

**Charming, winsome, and sharply dressed, he's a partner with Chuck at the flourishing law firm Hamlin, Hamlin & McGill. Jimmy is decidedly not a fan.**



they are  
**courageous**



they are  
**compassionate**



they are  
**collaborative**

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are creating positive change  
throughout the country.

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# **SEX LIES & FIFTY SHADES**

**MILLIONS HAVE READ THE BOOKS. MILLIONS MORE  
WILL SEE THE MOVIE. AND EVERYTHING YOU THINK  
YOU KNOW ABOUT IT—AND WOMEN—IS WRONG.**

**BY LESLIE BENNETTS**



# NONE OF US WILL EVER KNOW

how many orgasms *Fifty Shades of Grey* has inspired, or how much marital boredom it's enlivened with vaginal balls and riding crops, but its impact is incalculable far beyond the bedroom.

Since the first volume of E L James' S&M trilogy was published in 2011, the books have sold more than 100 million copies worldwide and been translated into 52 languages. From the Bible to the Harry Potter series, only a handful of books have ever racked up such numbers, and no previous work of pornography has captured the erotic imagination of so many women.

They've been hyperventilating about the movie ever since. Weeks before its Feb. 13 release, *Fifty Shades* had already sold more advance tickets on Fandango than any other R-rated film in history. From the moment it was cast, fans were so invested in what would appear on screen that they immediately ignited a social-media firestorm.

When Dakota Johnson, daughter of Melanie Griffith and Don Johnson, was chosen in September 2013 as the virginal Anastasia Steele, fans were disappointed by her lack of star power, but they saved their volleys of Twitter

vitriol for *Sons of Anarchy*'s Charlie Hunnam, who was hired to play her seducer, the kinky billionaire Christian Grey. Then Hunnam bolted, only weeks before production was scheduled to begin, and another round of controversy flared when he was replaced by pretty-boy actor Jamie Dornan, who plays a serial killer on the TV series *The Fall*. Could a former Calvin Klein model embody the dark sexual fantasies of millions of women?

So far the 51-year-old James—who has described *Fifty Shades* as her “midlife crisis, writ large”—has proved a shrewd judge of what turns women on, and when the film rights were sold for \$5 million, she helped approve a like-minded team to adapt it, including a female director (Sam Taylor-Johnson) and a female screenwriter (Kelly Marcel).

No matter how the movie is received, it will resurrect the fierce debate about the story and What It Means. Critics have scoffed at its lamentable prose and characters that make Mickey and Minnie Mouse look multidimensional, starting with an insipid heroine whose most eloquent expression is the oft-repeated “Holy crap!” But no one can dispute the astonishing appeal of Anastasia's sexual education.

*Forbes* listed James as the highest-earning author of 2013, estimating her income at \$95 million. The trilogy is credited with inspiring a skyrocketing demand for sex toys as well as a new market for “mommy porn,” along with everything from silver ties and leather bras to a licensed board game, wine, and love songs.

Its outsize effect has also inspired innumerable arguments among journalists, academics, feminists, and social anthropologists. In an era when women are more empowered than at any time in recorded history, why are so many in thrall to a tale that

revolves around a sadistic hero's need to subjugate and inflict pain on the one he loves?

I've read more dumb theories than I care to count, but the silliest explanation is also the most dangerous. It's hardly news that some women find recreational release in fantasies of sexual submission—more on that in a bit—and the matchup between a sexual innocent and a decadent Svengali represents a formula that's been recycled for centuries. But when obtuse cultural critics claim this means liberated women think freedom is a burden, the only thing they illuminate is a stunning obliviousness to the hidden realities of women's lives.

The real reasons for the popularity of *Fifty Shades*, and for the persistent role of domination and submission in women's sexual imaginations, are rooted in what it actually means to live life in a female body—and the truth about that is so dark it makes Christian Grey's Red Room of Pain seem as innocuous as a backyard sandbox.

**W** **WE ALL PREFER NOT** to acknowledge this, of course; women throughout history have survived, and men have protected their prerogatives, by pretending we don't even recognize it. In 6,000 years, no society has permitted women to tell the truth about their sexual experience, let alone their suppressed desires, without inflicting severe punishments on them.

From female genital mutilation to "honor" killings and stoning for adultery to religious commands about covering the female body, cultures around the world control and penalize female sexuality. Slut-shaming spans the sociopolitical spectrum, from an iconoclast like Sinéad O'Connor invoking the word "prostitute" to reprimand Miley Cyrus for her "Wrecking Ball" video to Mike Huckabee launching his expected right-wing presidential campaign by attacking Beyoncé's hypersexualized image. And yet with every passing day, more women dare to express themselves, generating seismic shifts that threaten to topple far more venerable social institutions than Bill Cosby's reputation.

However transgressive their words may be, women's thoughts have long been far more so, but the first thing to remember about *Fifty Shades* is that this doesn't mean people want to live out everything they imagine. "Erotic practices are a form of theater that allows you to transcend the limits of your own body and morality—but nobody wants them to be the reality," says psychotherapist Esther Perel, an expert on sexual desire and author of the best-seller *Mating in Captivity*. "The erotic mind is very politically incorrect, and the thing that turns you on at night is the thing you demonstrate against during the day."

Indeed, the thing that turns you on at night may well be a reaction to what's going on during the day; old habits die hard, and no one alive today has escaped the influence of conventional sex roles. Male privilege is increasingly threatened, but when Anastasia gets tied up and spanked by Christian, her enthusiastic self-subordination reaffirms age-old gender norms with a vengeance. Despite the S&M context, no traditional stereotypes were harmed in the making of *Fifty Shades*, which simply repackaged

#### EROTIC LIT

These three novels radically altered America's erotic status quo. *Story of O* introduced the idea of sexual slavery, *Fear of Flying* made the casual hookup mainstream, and *Fifty Shades* shook off the stigma surrounding S&M.



1954  
Pauline Réage's  
*Story of O*



1973  
Erica Jong's  
*Fear of Flying*



2011  
E L James'  
*Fifty Shades of Grey*

the clichés of our most cherished fairy tales, romance novels, and chick flicks.

Stories of women being rescued by men have characterized our favorite narratives from Homer to Disney, and deflowering virgins is another perennial favorite. In *Fifty Shades*, Perel says, "you have the theme of the ingenue, the innocent girl being discovered by the man who is going to initiate her and release the lioness within. He knows exactly what he wants, and he doesn't need any taking care of, which releases her to focus on herself. He sends the message 'I am a man, not a boy, so you can be a woman, not a mother.' She doesn't have to tell him what to do."

As usual, he's rich: From Prince Charming to Mr. Darcy to Richard Gere in *Pretty Woman*, wealth has always been a crucial attribute of such heroes. Anastasia's tech billionaire lavishes his chosen love object with gifts, rewarding her surrender with designer clothes, flashy cars, and the mansion of her dreams. As the British humorist Caitlin Moran told EW last year, "Every time she's good and submits to pain, he buys her something or takes her off in his f---ing helicopter.... The whole plot is will-get-spanked-on-the-clitoris-with-a-hairbrush-in-exchange-for-an-iPad."

He's also a stalker with some scary habits, but as a classic alpha male updated in the ripped body of 21st-century eye candy, Grey makes it easy for women to lose sight of the price he exacts for his love. "He meets every criterion on the list of sexual predators' behaviors you'd find in a domestic-violence shelter," says Gail Dines, author of *Pornland: How Porn Has Hijacked Our Sexuality*. "But what makes it okay is the veneer of wealth and power. If this guy was living on food stamps in a housing project, she would have told him to f--- off at the first sign of violence."

Instead, Anastasia buys into his sexual sadism. "She's a virgin, which feeds all our princess fantasies about purity," says Susan Shapiro Barash, a professor who teaches gender studies at Marymount Manhattan College and author of *The Nine Phases of Marriage*. "But he has

a dark secret, and when she falls in love with him, his fantasy becomes something she really signs on to. When she's awakened sexually, she says, 'I love it!'"

But this time female capitulation delivers an unexpected plot twist that upends previous expectations. As S&M's poster couple negotiate the terms of bondage and discipline, the obedient sub slowly turns the tables on her master. "We're all raised to be good girls, but a good girl is a pleaser, and good girls don't have much power," says Barash. "In this story, his need for a sexually dominant relationship gives her more power than he has. He loses control immediately. And she gets what she always wanted—she gets real commitment. If this is a game, she wins."

**F** **FOR JAMES, BONDAGE** and domination provided a titillating frame to explore the power dynamics of sex, but many experts doubt that's why women have responded so strongly to *Fifty Shades*. "I don't believe the appeal is S&M—it's really a Harlequin romance on steroids," says Dines. Despite its antecedents in *Sleeping Beauty*, *Cinderella*, and *Beauty and the Beast*, *Fifty Shades* can even be read as a story of women's empowerment: The princess ends up saving the prince. "She heals him," Barash says. "This story has not been told before."

But its key elements address some eternal yearnings. More than 40 years after Erica Jong's *Fear of Flying* introduced the zipless f---, many women still long for romantic devotion instead of a casual hookup. Being made to feel desirable is often the biggest turn-on, and Christian Grey, who constantly tells Anastasia how irresistible she is, wants his new lover so much he will sacrifice anything, even his defining obsession, to win her.

Not to mention give her earth-shattering orgasms, a noteworthy talent when the great majority of American women say they have trouble climaxing from intercourse alone. Given the prevalence of female sexual frustration in a culture that prioritizes male needs, it's hardly surprising that many women are aroused by a hero who drives a girl who never even masturbated into a state of constant sexual ecstasy. Even for those of us who don't fantasize about being paddled or whipped, the idea of an infinitely patient, adoring, and skillful lover may seem like the ultimate aphrodisiac, if not the impossible dream. As for the bondage part, well, that's nothing new. "BDSM has existed since Roman times," says Perel.

In fact, because virtually all cultures stigmatize unrestrained female sexuality, coercion has always featured prominently in sexual narratives. For some women, being forced to have sex alleviates guilt, a major reason for the existence of rape fantasies. "One appeal of submission for women is the desire to feel highly sexualized without taking responsibility for it: 'It's not my fault I'm this turned on, it was imposed on me,'" explains Dr. John Jacobs, a psychiatrist and author of *All You Need Is Love and Other Lies About Marriage*. For women and men, he says, "there's a desire, perhaps built into the human psyche, for both being in control and at the same time not being responsible."

Either gender may fantasize about domination and submission, but the culture traditionally casts the male as the aggressor,

#### THE PRINCE PARADIGM

Sure, Christian Grey is a control freak, but he's really just a prince in bondage gear. For centuries, the rich alpha male who rescues a maiden from her humdrum life (or self) has been a literary staple, and can be seen in everything from animated films to soft-core porn.



1937  
**The Prince**  
*Snow White and the Seven Dwarfs*



1990  
**Edward Lewis**  
(Richard Gere)  
*Pretty Woman*



1995  
**Mr. Darcy**  
(Colin Firth)  
*Pride and Prejudice*  
(BBC miniseries)



2015  
**Christian Grey**  
(Jamie Dornan)  
*Fifty Shades of Grey*

and nowhere is this more evident than in porn, the vast majority of which has been created by men for men. "There's nothing about pleasing women in porn," says Terry Real, a family and couples therapist who runs the Relational Life Institute in Boston. "The woman's pleasure is giving the man pleasure. You will never see a woman say, 'Excuse me, I don't like that, could you do this instead?'"

In the past, this held true even when pornography was created by women. The most infamous example is *Story of O*, the 1954 French erotic novel written by a woman for her lover, an admirer of the Marquis de Sade. In it, the character O willingly becomes a sexual slave who is whipped, chained, and branded by a secret society of men. Her identity is reduced to a collection of anonymous orifices, and the price she pays for sexual objectification is self-annihilation. Abandoned by her master, O requests, and is granted permission, to die.

By that standard, James looks like a genuine revolutionary for switching the focus to the woman's sexual pleasure and her eventual triumph. Anastasia gets the traditional prize when she lands a rich husband, but James herself represents a new kind of woman: After devising a blockbuster blend of old archetypes enlivened by risqué thrills, her reward was landing the title of Highest-Paid Author in the World. Nor is she the only female creator exploring new erotic frontiers. Lena Dunham has made transgressive sex a hallmark of the HBO television series *Girls*, and the fourth season opened last month with an episode featuring Brian Williams' daughter Allison—who most recently charmed America's children in a live television performance as Peter Pan—enjoying a vigorous session of anilingus.

Times are indisputably changing, and the success of James' trilogy has contributed to the sense that old-fashioned sexual constraints are under siege. Feminism and the gay rights movement have long challenged traditional assumptions, and the legalization of gay marriage and the push for transgender rights are expanding our ideas

about sexuality. “Sex roles are less determined now, and I think it’s making sexuality less of a contract and more of a choice,” says a New York cabaret singer, a bisexual in a longtime lesbian marriage. She’s having an affair with a straight man, and recently she penetrated him during intercourse. “It happened spontaneously, but we just went for it,” she says. “It was new territory for him, and it felt powerful to me.”

In the past, few women felt free to express dominant sexual tendencies unless they were working as dominatrices, and few men felt comfortable enough to let them. Male power and female submission are so intrinsic to our experience that we often take that dynamic for granted without even realizing it. As a result, everything we think we know about female sexuality may be only the tip of an iceberg—one whose true dimensions and topography remain unknown.

**A**SI WAS working on this story, I began to think about real women and the messages we absorb from the larger world, starting with the lesson that our bodies are not our own.

After more than four decades as a reporter, I find myself sighing at claims that statistics on rape or sexual abuse are overstated. I’ve never even asked my friends what traumas they’ve endured, but here’s a partial count of events that happened to acquaintances who shared them with me. (I’m only including women I know personally, as opposed to the thousands of people I’ve interviewed over the years.)

Offhand, I can think of two women raped by strangers at knifepoint and two raped at gunpoint. Three women sexually abused in childhood by their fathers. A new bride molested by her father-in-law. A woman who didn’t know her husband was sexually abusing their daughter until the girl became suicidal. One woman raped at 9 by an older cousin. One woman molested at 8 by a stranger. (When her father heard what happened,

# When people pontificate about women’s intrinsic sexual nature, I find myself thinking: How do you know? How can we ourselves even know?

## THE CINDERELLA COMPLEX

*Fifty Shades’* Anastasia Steele is the modern incarnation of one of the most enduring female archetypes: the pure young woman who is liberated from her poor and/or repressed world by a man. Here, a brief film history.



1950  
*Cinderella*  
*Cinderella*



1953  
*Princess Anne*  
(Audrey Hepburn)  
*Roman Holiday*



1987  
*Baby Houseman*  
(Jennifer Grey)  
*Dirty Dancing*



2015  
*Anastasia Steele*  
(Dakota Johnson)  
*Fifty Shades of Grey*

he hit her.) Another woman roofied and gang-raped by seven kitchen workers at the summer resort where she was waitressing. One woman sexually assaulted at 7 by her older brother in attacks that included vaginal penetration with scissors. Then there’s the wife whose husband agreed they should divorce—whereupon he shot and killed himself and their 5-year-old daughter. I could go on (and on and on), but you get the idea.

By most standards, these women are fortunate. None grew up poor, and virtually all were raised by educated parents in intact families. As adults, they have flourishing careers, enduring marriages, healthy children. They don’t define themselves as victims, or even as unusual. In truth, their experiences are not unusual, but our resistance to acknowledging that fact remains ferocious.

Almost all the aforementioned crimes were not reported to law enforcement or other authorities, and none was prosecuted. Except for the murder of the 5-year-old girl, these events don’t show up in any official statistics. Like so many aspects of women’s lives, such traumas remain invisible, sometimes even to those who experience them.

The other day, I told several women at a luncheon that I was writing about the frequency of sexual violation. “I immediately thought, ‘None of that has ever happened to me,’” one of those women wrote me in a private email that night. “By the time I’d finished my train ride home, I had identified at least half a dozen incidents, beginning when I was 12 years old!”

I’ve personally been the victim of crimes committed in different American cities by male strangers on 13 separate occasions involving a total of 22 different perpetrators (a couple of the events were group attacks). Two assaults were attempted rapes, one of which I fought off and one of which I outran. In this tally, I am not including the unwanted sexual acts committed by my dentist, my gynecologist, a great-uncle (all now deceased), and innumerable strangers who exposed themselves or molested my body on trains and subways, in crowds and people’s homes. Nor am I counting events involving male superiors in various jobs. After I was sexually attacked by one editor in the elevator on my third day of work at my first newspaper job, I told his boss, who chuckled and then made a pass at me. When I told another top editor, he replied that the entire newsroom thought I was sleeping with him, so I might as well do so. (I subsequently learned that the entire newsroom thought I was sleeping with him because he told people I was. I wasn’t.)

Things were worse out on the street. From the age of 13 on, I was harassed by strangers dozens of times a day in incidents that ranged from catcalls to obscene verbal abuse to men exposing their genitals to grabbing various parts of my body. Nothing much has changed over the years. My daughter was 13 the first time she and her best friend, sitting in the back of a New York City bus, found themselves staring at a stranger's naked penis thrust in their faces. When my daughter was in college, she once counted the incidents of sexual harassment she experienced between leaving our apartment building and arriving at the subway stop three blocks away. "The number got so far up in the double digits that I lost count," she said.

Not all men are perpetrators, but what many men don't understand is that none of this is atypical. Having to deal with such behavior is simply the reality of living in a female body in the United States, which is by any measure less hazardous than living in a female body in Egypt or India or Nigeria. Even here, despite the ubiquity of sexual harassment, there wasn't even a name for it until well into the 1970s, let alone a legal remedy. "It was just life," Gloria Steinem has said. It still is, as even the most cursory look at the headlines will attest.

So when people pontificate about women's intrinsic sexual nature, I find myself thinking: How do you know? How can we ourselves even know? From earliest childhood, women's experience of sex is so inextricably intertwined with all forms of male control that submission is forever eroticized in more ways than we can possibly unravel. As females, we have been dominated physically, politically, socially, legally, and economically, and pop culture endlessly reinforces the message. Hip-hop derides bitches and ho's, an entire genre of blockbuster videogames depicts female characters as sexualized corpses or disposable prostitutes, fashion sells bondage dresses with leather cages, and Hollywood recycles domination themes from *9½ Weeks* to *Secretary* to *Venus in Fur*. Sex is fused with violence for countless women who suffer domestic abuse by husbands and lovers. More than a third of all female homicide victims are killed by intimate partners.

Given those realities, who can say what we would be like in a world where our sexual desires, and the way we express them, were freely chosen instead of imposed on us by a lifetime of social conditioning? *Fifty Shades of Grey* may represent the ultimate appropriation for capitalist consumption of themes that have resonated throughout history, but one thing its popularity can't tell us is the truth about female sexuality.

"In the past, women were so tied economically to the home that it was 'give your husband what he wants or you'll end up on the street,'" says the bisexual singer. "But these days I have a lot of friends having affairs because they have powerhouse jobs, make four times as much money as their husbands, and their husbands aren't good lovers. You don't have to lie there and take it anymore. You can ask for what you want."

Female infidelity is soaring; research shows that women initiate two-thirds of divorces and the majority of marital separations. The entire culture is roiled by evidence of our dissatisfaction with



Despite the gains women have made toward equality and empowerment in recent decades, the good girl/bad girl labels persist. Women are still routinely scolded for leading with their sexuality, including **Sinéad O'Connor accusing Miley Cyrus of allowing herself to be "prostituted" in 2013**, and **Republican Mike Huckabee, a possible presidential hopeful, recently criticizing Beyoncé's image and lyrics.**

the status quo—and our growing refusal to accept it. *Fifty Shades of Grey* is ultimately a symptom of that quest, not a verdict on its outcome. But until we can express our sexual natures without fear of social stigma, loss of love, unwanted pregnancy, criminal prosecution, physical violence, or murder, it's probably wise to reserve judgment about what women really like to do, say, think, and feel during sex.

The deepest truth about female sexuality may be that it has never, in all of recorded history, been something we ourselves had the freedom to shape. Many feminists believe that if we did, the results would be transformative for both men and women. "In a culture of gender equality, sex would be way more creative and more interesting," says Dines. "You would be the author of your own sexuality." Such autonomy would be infinitely more transgressive than any blindfold or ball gag.

So. What do women really want?

Stay tuned. We're only just beginning to find out. ■

Leslie Bennetts, a longtime writer for *Vanity Fair*, is the author of the national best-seller *The Feminine Mistake: Are We Giving Up Too Much?*

# MÖTLEY CRÜE



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BAD  
THINGS

MUST  
COME  
TO AN END

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WITH VERY  
SPECIAL GUEST

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08.03 WINNIPEG, MB @ MTS CENTRE  
08.05 ST. PAUL, MN @ XCEL ENERGY CENTER  
08.07 MILWAUKEE, WI @ BMO HARRIS BRADLEY CENTER  
08.08 ROSEMONT, IL @ ALLSTATE ARENA  
08.09 AUBURN HILLS, MI @ THE PALACE OF AUBURN HILLS  
08.11 HERSHEY, PA @ GIANT CENTER  
08.12 BROOKLYN, NY @ BARCLAYS CENTER  
08.14 PHILADELPHIA, PA @ WELLS FARGO CENTER  
08.15 WORCESTER, MA @ DCU CENTER  
08.16 UNCASVILLE, CT @ MOHEGAN SUN ARENA

08.18 CLEVELAND, OH @ QUICKEN LOANS ARENA  
08.20 INDIANAPOLIS, IN @ BANKERS LIFE FIELDHOUSE  
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08.24 MONTREAL, QC @ BELL CENTRE  
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# Movies

● *Feast*



## Your Guide to the Oscar Short Films

Before you mark your ballot in the office pool, up your odds of winning by actually watching the short films! These Academy Award nominees are screening now in more than 400 theaters and will be hitting iTunes, Amazon Instant Video, and VOD on Feb. 17. To help steer your viewing, our critic gives his take and ranks them from best to worst. **By Chris Nashawaty**



● *Boogaloo and Graham*



● *Crisis Hotline: Veterans Press 1*

## LIVE ACTION

### 1 **Boogaloo and Graham** *Michael Lennox and Ronan Blaney* | 14 mins.

The live-action bracket is always a strong one, and this year it's especially competitive. Set in Northern Ireland during the Troubles, this delectably titled domestic tale centers on a rascally pair of blue-collar Belfast brothers who inherit a pair of pet chicks from their irresponsible dad. Mom is less than pleased. The film feels like something Jim Sheridan might make. And while it may not be the most serious or somber short in this lineup, it's sweeter than a sugar cube and capped by a beaut of a punchline.

### 2 **Aya** *Oded Binnun and Mihal Brezis* | 40 mins.

This drama feels like it could easily be a full-length feature. An Israeli woman waiting at a Tel Aviv airport is mistaken by a Danish man to be his driver...and for some reason, known only to her, she decides to play along.

### 3 **The Phone Call** *Mat Kirkby and James Lucas* | 21 mins.

Easily the best-acted film, this two-hander about a hotline worker (Sally Hawkins) consoling a suicidal widower (Jim Broadbent) covers similar ground to the doc short *Crisis Hotline*. And in this case, truth is stronger than fiction.



### 4 **Parvaneh** *Talkhon Hamzavi and Stefan Eichenberger* | 24 mins.

A tragic odyssey in miniature about a female Afghan refugee, working as a seamstress in Switzerland, who tries to send money home to her family and runs into thickets of red tape.

### 5 **Butter Lamp (La Lampe au Beurre de Yak)** *Hu Wei and Julien Féret* | 16 mins.

Exotic but static and one-note, this short follows a traveling photographer who snaps portraits of Tibetan families posing in front of odd backdrops.

## ANIMATED

### 1 **Feast** *Patrick Osborne and Kristina Reed* | 7 mins.

This year's winner may very well become tomorrow's Pixar wunderkind. Hands down, the slickest and most delightful contender in this category is Disney Animation's *Feast*—a rapid-fire confection about an adorable mutt with a voracious appetite and his relationship with his (mostly unseen) owner. Like *Up* or even fellow 2015 Oscar nominee *Boyhood*, Osborne and Reed's film manages to tell a story that spans years in what feels like the blink of an eye, without ever losing sight of its heart or its humor.



### 2 **The Bigger Picture** *Daisy Jacobs and Christopher Hees* | 7 mins.

Unspooling in an effective (and affecting) blend of animation styles, this film tells the story of a pair of brothers at odds about caring for their dying mother. Its power creeps up on you.

### 3 **The Dam Keeper** *Robert Kondo and Dice Tsutsumi* | 18 mins.

Animated in a muddy, smudgy style to echo its sad undercurrents, Kondo and Tsutsumi's short tells the story of an industrious outcast pig who's bullied and betrayed by his animal peers.

### 4 **Me and My Moulton** *Torill Kove* | 13 mins.

Too whimsical by half, this Norwegian coming-of-age story about acceptance is set in the '60s and focuses on a trio of sisters who are embarrassed by their unconventional parents, especially after asking for a bicycle as a gift.

### 5 **A Single Life** *Joris Oprins* | 2 mins.

Over before it even begins, this stylish one-joke bonbon is the story of a woman with a magical record player who ages into frailty as the song plays on and reverts to spry youth when she drops the needle back at the beginning of the LP. Cute but slight.

## DOCUMENTARY

### 1 **Crisis Hotline: Veterans Press 1** *Ellen Goosenberg Kent and Dana Perry* | 41 mins.

The documentary-short category tends to be the most gut-wrenching and grim of the three. This year's slate is no exception, but it's also, I'd argue, the strongest. Exhibit A: this harrowing HBO-produced film about an upstate New York crisis center that fields desperate calls from U.S. military veterans, many of whom are contemplating suicide. It's a necessary reminder of not only the shattering toll of war but also the remarkable compassion shown by the men and women who help fight the internal battles after it's over.

### 2 **Our Curse** *Tomasz Śliwiński and Maciej Ślesicki* | 27 mins.

A devastating video diary made by a young Polish couple chronicling the daily struggles of their infant son, who suffers from a rare breathing disorder. I was a blubbing pile of tears.



### 3 **Joanna** *Aneta Kopacz* | 45 mins.

Also from Poland, this emotionally grueling short is a farewell letter of sorts from a doting mother who is battling terminal cancer to the young son she will never get to see grow up.

### 4 **The Reaper (La Parka)** *Gabriel Serra Arguello* | 29 mins.

Just when you thought things couldn't get bleaker, here comes a sickening (but beautifully lensed) snapshot of a fly-choked Mexican slaughterhouse and the quiet employee whose nickname gives the film its title. Even for the nonvegetarian, it's hard to watch.

### 5 **White Earth** *J. Christian Jensen* | 20 mins.

Named after a town in North Dakota that's being transformed by oil drilling, Jensen's film attempts to show how the boom-bust economy affects the lives of its residents, especially the children. It's powerful, but needed to dig deeper.

# Timbuktu

**STARRING** Ibrahim Ahmed aka Pino  
**DIRECTED BY** Abderrahmane Sissako  
**PG-13, 1 HR., 37 MINS.** By Chris Nashawaty

**A NOMINEE** for Best Foreign Language Film at this year's Oscars, Abderrahmane Sissako's visually dazzling and morally devastating *Timbuktu* is set in the recent past, yet it couldn't be more of the moment. As the title tells us, the setting is the ancient sub-Saharan village in Mali, where Islamic fundamentalists took control in 2012 in an attempt to turn back the clock and impose Sharia law. The exotic locale, with its mud huts that resemble giant wasp nests and undulating sand dunes that seem to stretch into infinity, looks like a distant planet. And the modest villagers who'd raised cattle and fished there for generations must have felt like they were being invaded by aliens. The jihadists, wielding machine guns and bullhorn directives (mostly aimed at women, naturally, who are forced to wear gloves and cover their faces), are shown to be thugs and hypocrites. An unmarried couple are buried up to their necks and stoned to death; a woman whose only crime was playing music is sentenced to 40 lashes, during which she defiantly sings through her cries of pain. Sissako, who lives in neighboring Mauritania, wants to show us not only the repressive face of radical Islam but also the culture that it is extinguishing. The most powerful story line in the film revolves around a cattle owner named Kidane (Ibrahim Ahmed aka Pino) who lives peacefully in a tent with his wife (Toulou Kiki) and 12-year-old daughter (Layla Walet Mohamed). Kidane's own sense of justice and anger will soon detonate with tragic consequences, but for a moment, as he sits and strums a guitar with his family under the stars, we see the harmony and humanity about to be scattered to the desert winds—a way of life that will be lost to foreigners blinded by their own righteousness. **A**



Ibrahim Ahmed aka Pino and Layla Walet Mohamed



Antiwar activists John and Bonnie Raines and family circa 1969

## 1971

**DIRECTED BY** Johanna Hamilton  
**NR, 1 HR., 19 MINS.**  
By Chris Nashawaty

**ON MARCH 8, 1971**, a group of antiwar radicals broke into an FBI office in Media, Pa., and stole thousands of pages of documents. What they found shocked even them: evidence of a top secret surveillance program called COINTELPRO, which showed that the agency was spying on Americans whose only crime was exercising their First Amendment rights. The whistle-blowers were never caught, but their revelations led to a congressional investigation that embarrassed J. Edgar Hoover, reined in his bureau, and paved the way for everything from Watergate to WikiLeaks. Now, in Johanna Hamilton's fiery truth-to-power documentary, those gray-haired agitators finally step out of the shadows to explain what they did and why they did it (with the help of some slightly hokey dramatic reenactments). Their message—namely, Who will watch the watchmen?—remains as important today as it was 44 years ago. **B**

## CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes



	EW	IMDb, METACRITIC, ROTTEN TOMATOES			AVG.
SELMA	A	77	89	99	88
RED ARMY	A	76	83	97	85
PADDINGTON	A-	77	77	98	84
MOMMY	A	83	75	89	82
AMERICAN SNIPER	C+	76	72	72	73
BLACK SEA	B+	68	63	82	71
CAKE	B+	66	49	49	55
WILD CARD	C	70	39	20	43
MORDECAI	C-	54	28	12	31
THE BOY NEXT DOOR	C+	46	31	12	30



Gemma Arterton  
and Ryan Reynolds  
in *The Voices*

## ➔ Also Playing

### **Black or White** PG-13, 2 HRS., 1 MIN.

Kevin Costner adopts an Eastwood rasp and gives a raw, real performance as a guy battling for custody of his biracial granddaughter with the girl's paternal grandmother (Octavia Spencer). Writer-director Mike Binder (*The Upside of Anger*) doesn't shy away from gray areas. He inverts the black-female-judge cliché in movies (Paula Newsome plays a

nuanced one here), and the use of the N-word by Costner is a risk that pays off. But Binder blunders by riveting his story onto a courtroom template and then letting it run 20 minutes too long with speeches on the title colors. Even before the happy ending, you can feel the film driving toward a wall, calling to mind the name of a preachy Best Picture winner about race: *Crash*.

**C+** —Joe McGovern



Kevin Costner and Octavia Spencer in *Black or White*

### **Girlhood**

NR, 1 HR., 53 MINS.

This coming-of-age drama from French writer-director Céline Sciamma isn't a bravura feat of time-lapse filmmaking like Richard Linklater's *Boyhood*; instead, it's its own kind of marvel. Sciamma's tough, tender portrait of Marieme (Karidja Touré), a black teenager from the rough outskirts of Paris, captures every facet of her inner life: the joy and boredom, the rage that comes from powerlessness, the will to make something from nothing. Marieme's options are starkly limited, but the story never feels grim. Touré's presence is so vivid that you can feel her heart beat in every frame. **A**

—Leah Greenblatt **L**

### **The SpongeBob Movie: Sponge Out of Water**

PG, 1 HR., 32 MINS.

Weird SpongeBob is the best SpongeBob, and while his second movie does deliver small doses of his signature brand of strange, it's not nearly enough. A recycled Krabby-Patty-recipe-in-peril plot and a rigid feature-film structure keep this sequel from ever taking a moment to stop, breathe (absorb?), and just be bizarre. Not even Bubbles the galaxy-guarding dolphin can



**MORE ON EW.COM** *Jupiter Ascending* and *Seventh Son* (in theaters Feb. 6) did not screen by our deadline, but you can find our reviews on EW.com

save it. The live-action finale featuring CGI characters and Antonio Banderas as a villainous pirate is a fun change of pace, but by that point it's clear that SpongeBob is best served 11 minutes at a time. **C+**

—Kevin P. Sullivan

### **The Voices**

R, 1 HR., 43 MINS.

The best way I can think to describe Marjane Satrapi's dark new serial-killer comedy is: Imagine *Fight Club* if Brad Pitt's part were played by a talking dog and cat. But that probably makes this exercise in quirk sound better than it is. A very game Ryan Reynolds stars as a bubbly small-town schizophrenic named Jerry who lives with his sinister cat Mr. Whiskers and kindly dog Bosco, both of whom speak to him and wrestle for the wishbone of his soul. Egged on by their funny angel-devil routine, Jerry becomes a threat to his female co-workers (Gemma Arterton and Anna Kendrick). While some might find Satrapi's treatment of mental illness a bit glib, she's attempting something tonally gutsy with *The Voices*, and it almost works. Almost. **B-**

—Chris Nashawaty **I V**

# Television



Robert Durst

## The Jinx

Debuts Feb. 8, 8 p.m.

HBO

By Melissa Maerz

**J**UST ONE MONTH into the new year, HBO is already billing *The Jinx: The Life and Deaths of Robert Durst* as “one of the most anticipated television events of 2015.” That’s a bold statement for a channel that will soon give us projects from J.J. Abrams and Martin Scorsese, especially since *The Jinx* is a documentary, not a star-studded prestige drama. Yet for anyone who binged the podcast *Serial* or the docuseries *The Staircase*, it might also be true. As *The Jinx* digs into the bizarre life of real estate heir and murder suspect Robert Durst, whose wife, Kathie, disappeared in 1982 and whose neighbor was dismembered nearly two decades later, the six-part series is bound to become the next obsession for true-crime fans. Throw in the fact that Ryan Gosling played a fictionalized version of Durst in *All Good Things*, the 2010 film made by

*Jinx* director Andrew Jarecki, and the cult appeal gets stronger. Everything about this show begs for its own Reddit thread. (Stay off Wikipedia if you don't want the real-life twists spoiled for you.)

Told through interviews with investigators, lawyers, journalists, friends, and Durst himself (who's always a question ahead of Jarecki), *The Jinx* is the story of a troubled man warped by privilege. Raised in a billionaire family, Durst is "the kind of guy who walks through life thinking he could do whatever he wanted," according to one reporter. After escaping the police—who are looking for him in connection with that murdered neighbor—he drives a car full of guns and drugs to the supermarket, then steals a hoagie, as if it never occurred to him that such risky behavior might get him caught.

Whether that makes him diabolical or pathetic, arrogant or naive, will be a topic of heated discussion. Durst is both victim and villain, getting genuinely choked up about his terrible childhood, then coldly admitting to hitting Kathie. He can be scarily charming, even sympathetic—as when he reveals a shocking act of cruelty he suffered as a kid—though judging by the two episodes available for preview, the guy twitches so much, how could he not be guilty? *The Jinx*



Ryan Gosling and Kirsten Dunst in *All Good Things*

isn't really a whodunit anyway. There's a much better mystery here: What makes this guy tick?

You might ask the same of Jarecki, who's so invested in jerking his audience around about Durst's guilt or innocence, it's a bit sadistic itself. Though after collecting 10 years of evidence and nearly 25 hours of interviews, he's earned the right to tease us a little. *The Jinx* might make amateur sleuths of us all. But judging by this gripping, stranger-than-fiction detective story, Jarecki's the real thing. **A-**



Melissa George, Dylan Schombing, and Thandie Newton; (below) Zachary Quinto

from an Australian novel and directed by Lisa Cholodenko (*The Kids Are All Right*), this very American retelling isn't some ethics-class rumination on corporal punishment but a wry satire of domestic archetypes and social representation. Call it *The Parents Aren't All Right*. Each episode focuses on one character, starting with the saga's pivot, Hector (Peter Sarsgaard), a family man suffering from midlife ennui that's tempting him toward emotional retreat and other stupidities. Sarsgaard plays this cliché well, but he's a cliché nonetheless, and inspires indifference.

But the slapper doesn't. Zachary Quinto rivets as Harry, a manly materialist with a severe code and furious intensity, which he struggles to wield constructively. Quinto makes everything ugly about his alpha male—his fears, his hypocrisies, the slap itself—sensible and compelling. But must Hector and Harry *both* have wandering eyes? The slight overdose of hideousness and the faintly mocking narration by Victor Garber combine to sabotage our investment. Yet Quinto is strong, and most of the characters pique curiosity, even as they grate. You'll watch *The Slap*. You might want to slap it yourself, but you'll watch. **B**

## The Slap

Debuts Feb. 12, 8 p.m.

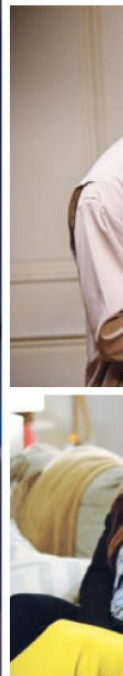
NBC

By Jeff Jensen



**A NEW YORK FAMILY** seething with tensions private and painfully known explodes and splinters after one father strikes an unruly child who isn't his own. From this big bang, a pocket universe of story unfolds in *The Slap*, an eight-episode event series that continues American television's important experiment with new story forms. It's the most intriguing and irritating new drama I've seen in a while.

Adapted by Jon Robin Baitz (*Brothers & Sisters*)



# BEING (AND MAKING) MARY JANE

The hit drama, starring Gabrielle Union as a news anchor struggling to find love and happiness, returns to BET for a second season (airing Tuesdays, 10 p.m.). EW talked to Union and creator Mara Brock Akil about the new episodes, race on TV, and goldfish (naturally). —TIM STACK

**The first season of *Being Mary Jane* was a hit for BET—I know so many women who say they relate to Mary Jane. Do people come up to you and tell you that?**

**GABRIELLE UNION** I get it because I travel constantly. Usually you can kinda tell who's a fan of what project. With *Bring It On*, they stopped being teenage girls maybe a week after the movie. It transcended race, gender, culture. And [with] *Mary Jane*, the people who are most vocal have been men. In terms of "I know her: I'm married to her. That's my daughter. That's my mother." For some reason, men have been the most vocal.

**MARA BROCK AKIL** The comment I get a lot—from close friends to strangers—is they think I have a camera inside of their house. I express my life in this a lot, too. I am putting my life out there. I am looking at people but not specifically at



Union and Mara Brock Akil

anybody's life. I'm just paying attention to what is happening out there.

**Last season's finale was pretty dramatic—Mary Jane broke up with her boyfriend David (Stephen Bishop) and returned his stolen sperm. What was the goal going into season 2?**

**BROCK AKIL** I knew I wanted to pick up right after she drove away [from David] and to see what was the truth. Was she really triumphant and really done with him? And I always thought, "No." A lot of times when a woman has failures in other areas, we throw ourselves into our work. I wanted to show that. So this season you'll see Mary Jane going deeper and deeper into her work.

**Beyond career developments, what should we look forward to?**

**BROCK AKIL** There's so much going on! She's trying to move away from this old love and trying to still figure out if she wants kids. But now with this new character [played by Gary Dourdan], we get to watch Mary Jane be courted. Is this a good choice? And is it a better choice than David?

**UNION** It's about finding a new type and thinking outside the box because that type ain't workin'! It's exploring if maybe the love of my life is gonna come in a package I don't expect. Or



(Clockwise from left) Gabrielle Union; Richard Roundtree and Raven Goodwin; Lisa Vidal and Union

at least the lust of my life! [*Laughs*]  
**In season 2's opening scene, Mary Jane angrily chucks an aquarium through a glass door. Were any goldfish harmed during filming?**

**UNION** No goldfish were harmed, but my arm was! We got two good cracks at it. We only have so many doors. For people who are trying to throw their goldfish out the window, you gotta really throw it with all your might, otherwise it's just going to bounce off. So a couple of times the window did not break. I don't know if that says something about me or Mary Jane or the fish. **Later in that episode, we also see Mary Jane lash out at her brother and friends during a dinner party. Do you ever worry about making her unlikely?**

**UNION** I think it just makes her real. I've never met anybody who is *the nicest person ever*. And if they are, they're so freaking boring—they're not invited to the dinner party! When I'm watching television, whether that be Julianna Margulies on *The Good Wife* or Robin Wright on *House of Cards* or Ellen Pompeo on *Grey's*, I love how complicated they are. I love how tortured

they are. That's why they're so watchable. Not one would be considered a saint! Like what the *New York Times* critic said about Viola [Davis], anytime a woman of color who's the lead shows any kind of complexity or range, it always goes to the angry black woman of it all. Every other character that I've named that is not as melanin-gifted as some of us, none of them are accused of being angry.

**What do you think about the diversity on TV right now? You look at series such as *Empire* or *How to Get Away with Murder*—they're hits. Why is TV more open to diverse leads than film?**

**BROCK AKIL** I think, overall, TV has shifted in terms of more intimate stories. What you could have probably done as an independent film, now you might consider doing as sort of an auteur 8-to-10-episode show. Honestly, America is bored with the same kind of story. The audience is like, "Bulls---! I know what happens. I've seen this before ad nauseam! I'd like to see somebody else's life or the same pursuit of happiness with different details." I think people are just tired of it. And from a film perspective, it's just blockbuster sequels with \$100 million a pop.

**"I'M NOT GOING TO GET TOO HAPPY THAT THERE'S FIVE SHOWS STARRING BLACK WOMEN."**

—GABRIELLE UNION

**UNION** It's so interesting when they say certain actors don't have international appeal. I would dare studio heads to travel internationally with us! Because we've never done it, there's no history of "See all these black people [who] have starred in these huge films and see how much money they made!"

Whereas with TV, you have Shonda [Rhimes], who's taken over a whole night of television and filled [it] with diversity, and she's succeeding. So success breeds more. Now everybody is open to it. But show me a number of shows when there's Asian-American women, Latinas, Middle Eastern women, Native American women, then we'll talk about real inclusion! I'm not going to get too happy that there's five shows starring black women.

## TV CONFESSIONAL

# Ike Barinholtz

*The Mindy Project's* nurse Morgan (and writer-producer of the Fox show) reveals his small-screen sins and sensibilities.

—MARC SNETIKER

### ► CHANNEL-SURF GO-TO

"For some reason, *World War Z*. And I pretend I've never seen it before and my wife's like, 'You've seen this five times.'"

### ► BINGE I KEEP DELAYING

"Every person tells me how great *The Americans* is. My grandfather has come back from the dead just to tell me how great it is."

### ► UNPOPULAR TV OPINION

"I couldn't stand Clair Huxtable on *The Cosby Show*. The kids would be dancing, and she'd come home and make them stop. Always ruining their fun. I think that's probably the least of *The Cosby Show's* problems right now."

### ► GAME OF THRONES ALTER EGO

"I see myself being, if not a Stark, a close ally who's really trying to restore balance to Westeros. The reality is, I'd probably be the guy Tyrion hires to get hookers."

### ► DREAM FICTIONAL DESTINATION

"Oz. But the prison."



# Music



## Bob Dylan



*Shadows in the Night*  
TRADITIONAL POP (COLUMBIA)

By Kyle Anderson

**E**VEN WHEN HE WAS barely out of his teens and loping around Greenwich Village with a sneer that doubled as protest accelerant, Bob Dylan felt kind of old. His relationship with journalists could be generously described as crotchety, his signature reedy voice made him sound prematurely timeworn, and his brand of standing up to the Man was less like the rah-rah calls for togetherness of his folk brethren and more a sullen rejection of anybody who represented the status quo—up to and including his own acoustic-obsessed fans.

So the idea of Dylan dedicating his 36th studio album to tunes made popular by Frank Sinatra feels somewhat inevitable, perhaps because so many of his own works are now as entrenched in the American songbook as anything by Irving Berlin. *Shadows* doesn't so much reimagine these songs as Dylan-ize them in exactly the way you'd expect: Standards such as "What'll I Do" and "That Lucky Old Sun" are distilled to their melodic core and delivered sparsely. That approach is only occasionally transformative, as when the *South Pacific* showstopper "Some Enchanted Evening" mutates into a gauzy, haunting hallucination.

This isn't the *Ocean's 11* Sinatra drinking dry martinis with Dino at the Copa. *Shadows* showcases an icon bowing before a canon that continues to thrive and find new acolytes in the same way that his own "Like a Rolling Stone" has. It's the sound of Dylan, now 73, acknowledging his own mortality by reminding everyone that though the body may be temporary, the work can live forever. **B**

### BEST TRACKS

#### SOME ENCHANTED EVENING

A sweetly sad reinvention

#### AUTUMN LEAVES

A bare, chilly heartbreak ballad

DYLAN: BILL CLAXTON

NASHVILLE'S GRAMMY DARLING

# Brandy Clark

The country songwriter—she's penned hits for Miranda Lambert and the Band Perry—delivered a killer solo debut, *12 Stories*, in 2013. Now she's a dark-horse contender for two major Grammys, including Best New Artist. —MADISON VAIN

**Your album feels like old-fashioned country, in a good way. It's the antithesis of the pickup-truck bro songs that are so big now. Was that deliberate?**

I grew up listening to country music, and I think at its heart, country is story-songs and truth telling. I think of it historically as adult music. ***12 Stories* is also a lot more traditional than what most female country singers are currently doing, which is more pop-crossover.**

As far as the men-and-women thing in country, I think things are cyclical. A lot of the music that influenced me was made in the '90s, and there were a ton of women on the radio: Faith [Hill], Martina [McBride], Mary Chapin Carpenter, Wynonna, Trisha Yearwood, Patty Loveless—I hope that country radio will turn to that again, for all kinds of reasons. About the crossover thing: If that's the way your music is going to get heard, then it's the better way to go. I do think it has to be authentic. Taylor Swift really did want to make a pop record and decided to just full-on go that way, so that works for her. Not everybody should or can do that.

**There are some vivid characters in your songs, from a murderous fashionista ("Stripes") to a mom smoking weed in her kitchen ("Get High"). Who are these women? Are any of them you?**

They're composite characters a lot of the time, but those are real women. I mean, some of

them aren't. I don't know the woman in "Stripes," but I know ones like her. I definitely know the woman in "Get High" and "Take a Little Pill"—and "Crazy Women." [Laughs]

**Back in the day, people would confuse Johnny Cash or Dolly Parton with the "real" people they created in their songs.**

Thank you! Sometimes people won't sing something they haven't lived, but I always say, "Johnny Cash did not really shoot a man in Reno." Sometimes the songs need to have a little more drama than life does. **You're the only Nashville name in the Best New Artist category**

“

**SOME-TIMES THE SONGS NEED TO HAVE A LITTLE MORE DRAMA THAN LIFE DOES.”**



**this year. How does that feel?**

Well, the Best Country Album nomination came first. I was actually at the airport, and I started shaking and crying. I don't know what it was, but I just was floored. And the Best New Artist thing, I didn't really know how to process that.

**What else are you looking forward to at the ceremony?**

It's always a place where I discover something new. I sort of live in a little bubble—believe it or not, last year I didn't know who Macklemore was. Now I'm a huge fan.

**Was there ever an album that made you think, "I can do this, I want to be an artist"?**

Patty Loveless, *When Fallen Angels Fly*. It came out at a time when the music bug had bit me really hard. I loved every song on it and just wanted to make a record like that one day.

**Is it true that you and Shane McNally—who has also written big hits with your friends Miranda Lambert and Kacey Musgraves—are working on a *Hee Haw* stage musical?**

It's based on *Hee Haw*-esque characters, but it's not the *Hee Haw* people saw on TV. It's not a variety show; it's a linear story. We were calling it *Ain't Your Mama's Hee Haw* at one point just to be funny.

**What about your own music? Are you working on anything?**

I'm in the process of starting a new record. It's very early, just whittling down songs, a list of concepts. I think of a record like a great novel, and then the songs are like the chapters.

**Do you mostly write alone?**

I like writing by myself, but that can get really stifling at times—it helps to have a co-writer. A lot of times I need a cheerleader, someone to say, "No! That's great!" Otherwise I'll just think it to death. [Laughs]



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# Excitable! Songs! Timeline!

Pop stars may seem like walking exclamation points, but they don't actually *use* them that often; Mark Ronson and Bruno Mars' current smash "Uptown Funk!" is only the 10th song to top the Hot 100 with that enthusiastic mark. Here, a brief history. —LEAH GREENBLATT

1962

## BRUCE CHANNEL "Hey! Baby"

If you've seen *Dirty Dancing*, you know this one—Baby balances on a log!—but while he was inducted into the Rockabilly Hall of Fame, Channel never hit the Top 50 again.



1960s

1963

## BOBBY VINTON "There! I've Said It Again"

Some jerks called the Beatles would soon knock him out of the No. 1 spot with "I Want to Hold Your Hand." Still, Vinton's string-laden ode to a "heavenly" love got in four good weeks of solid-gold swooning first.



1970s

1965

## THE BEATLES "Help!"

A jaunty beat belied Lennon's panicky lyrics, incited by the band's meteoric rise. (Spoiler: The fame, and the exclamations, kept coming.)



1980s

1964

## LOUIS ARMSTRONG "Hello, Dolly!"

It was Satchmo's turn to bump the Beatles off an extended chart run with his fantastically gravel-gargly take on the Broadway showstopper.



2003

## OUTKAST "Hey Ya!"

Yes, you had to watch every member of your extended family shake it like a Polaroid picture. No, that couldn't ruin a perfect song.



1990s

2004

## USHER FEAT. LIL JON & LUDACRIS "Yeah!"

America did not say nope to the "Yeah!" crunkasaurus. It reigned for 12 straight weeks and topped out in 14 countries altogether, from New Zealand to the Netherlands.



2000s

2005

## CHRIS BROWN "Run It!"

Ah, those were simpler times, when the worst offense a then-16-year-old Chris Brown committed was letting his wispy starter mustache costar in an otherwise awesome gymnasium dance-off.



2010s

2014

## MARK RONSON FEAT. BRUNO MARS "Uptown Funk!"

What makes a dragon want to retire? A funk monster too hot—and yet also somehow ice-cold—to handle. So go ahead, girls, hit your hallelujah (*whoa*).

New from the bestselling author of *Beautiful Lies* and *In the Blood*

Love hurts.  
Sometimes  
it even kills.

# CRAZY LOVE YOU

A NOVEL

# LISA UNGER

"Kept me reading like a madwoman, desperate to find out what happens next."

—TESS GERRITSEN

"Mesmerizing and unnerving from its first pages to its stunner of an ending."

—MEGAN ABBOTT

"When I tell you I could not put this down, I mean I COULD NOT PUT THIS DOWN!"

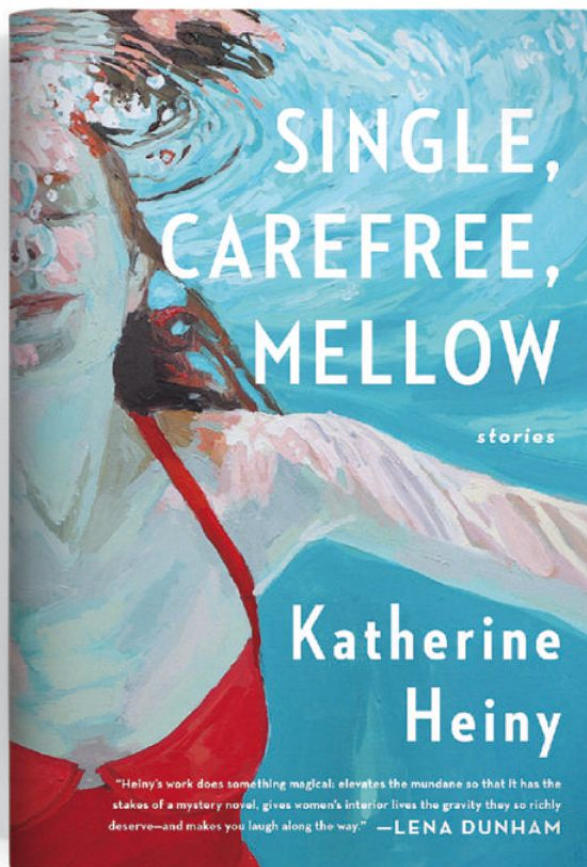
—JOHN SEARLES



TOUCHSTONE

SimonandSchuster.com

# Books



## Single, Carefree, Mellow

Katherine Heiny

SHORT STORIES

By Leah Greenblatt

**I**N THE PANTHEON OF very bad ideas, agreeing to meet your lover's wife for a drink would seem to fall somewhere between sticking a fork in a toaster and walking blindfolded into traffic. And yet Sasha, the twentysomething protagonist of *Single, Carefree, Mellow*'s opening story, "The Dive Bar," decides to put on her favorite earrings and do exactly that. The way she sees it, "Life is full of good things—buttered toast, cold beer, compelling books, campfires, Christmas lights, expensive lipstick, the smell of vanilla.... But how many things are just flat-out *interesting*? How many things are so fascinating that you can't stand not to do them?" For her, and nearly every other female in Katherine Heiny's debut collection, *interesting* is paramount. It's why Sasha subjects herself to a monumentally awkward round of house red and hurled invective with the woman who thinks she's a home-wrecking slut. And why, apparently, college librarian Maya cheats on her adoring fiancé with her married French boss, and why an unnamed teenage narrator sneaks off to skeezy motel rooms with her history teacher.

If you're sensing a theme already, you're not wrong. Nearly all of *Single*'s stories involve sex in some illicit form: part-time mistresses, adulterous housewives, two-timing brides. It's not that the relationships they're in are particularly fraught or unfulfilling. In fact, their boyfriends and husbands, as much as we're allowed to know them, are paragons of masculine virtue, patient and kind and affectionate almost to a fault. And that's the book's biggest flaw. Heiny is an acute observer of human behavior with a tart, deadpan wit; *Single* has already earned comparisons to Melissa Bank's 1999 breakout *The Girls' Guide to Hunting and Fishing*, and advance praise from arbiter-of-everything Lena Dunham. But as a writer, Heiny doesn't seem particularly interested in the hows or whys of her characters' choices. They stray because they can, and largely without consequences. At first that point of view feels refreshingly liberated and free of judgment. Eleven stories in, it's numbing. Still, *Single, Carefree, Mellow* is a lot like the women who populate it: smart and sexy and a little bit ruthless—but for a few hours, pretty good fun. **B+**

### MEMORABLE LINE

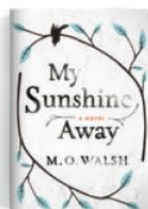
"Here is what Maya's boss said to her after they made love the first time: 'Did you know that peanuts are one of the ingredients in dynamite?'"

# My Sunshine Away

M.O. Walsh

NOVEL

By Sara Vilkomerson



**THIS EXCELLENT** debut is, on the surface, about the unraveling of a childhood mystery. In the summer of 1989, an idyllic neighborhood in Baton Rouge is shattered when 15-year-old Lindy is brutally assaulted and her attacker never found. As the years pass, Lindy's neighbor, our narrator—who has pined for the golden girl next door since they were in elementary school—finds his life changed by the crime in surprising ways. Walsh has an innate knack for plot and suspense, but the real pleasure here is his prose: The heat of a Louisiana summer and the joy of getting a phone call from your crush are as vivid as the pangs of nostalgia you may feel for your teenage self. **A-**



## HOUSES WITH LITERARY PEDIGREES

Ray Bradbury's home has been bought—and demolished—in L.A., but you can still snap up John Cheever's suburban spread or Daphne du Maurier's childhood address.



**Kurt Vonnegut**  
Indianapolis  
\$899,000



**John Cheever**  
Ossining, N.Y.  
\$450,000



**J.D. Salinger**  
Cornish, N.H.  
\$589,000



**Daphne du Maurier**  
London  
\$42 million

### QUICK TAKES

#### The B-Side

Ben Yagoda  
NONFICTION



Yagoda's exploration of pop music's transition from the Great American Songbook to Motown and the Beatles comes with an unexpected bonus: a soundtrack that will play in your mind every time he mentions another familiar standard. As he chronicles the rise and fall of Tin Pan Alley's hit factory, Yagoda lubricates the gears of history with both his own humor and colorful anecdotes from the characters themselves, from the Gershwin brothers to Carole King.

**B+** —Isabella Biedenbarn

#### Munich Airport

Greg Baxter  
NOVEL



Not much happens in this existential novel: After his sister dies in Germany, an American man waits with his father for the flight that will transport her body home to the U.S. Yet through flashbacks and musings about German history, classical music, and loneliness, Baxter has created a masterwork of minimalism, and a must-read for Albert Camus fans—though a few lengthier digressions might make you just as impatient for that flight as the narrator is.

**B+** —Melissa Maerz

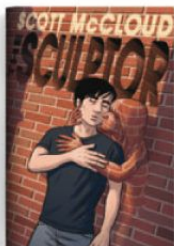
#### Russian Tattoo

Elena Gorokhova  
MEMOIR



*Russian Tattoo* picks up where Gorokhova's previous memoir, *A Mountain of Crumbs*, ended. She's traded her bleak Soviet life for America, and she uses her foreignness (and an advanced degree in language education) to her advantage, filling the pages with fresh metaphors about American culture. Though her vulnerability and insight make her sympathetic, she's often redundant when talking about past events. Still, Gorokhova's lovely turns of phrase carry the book.

**B+** —Isabella Biedenbarn

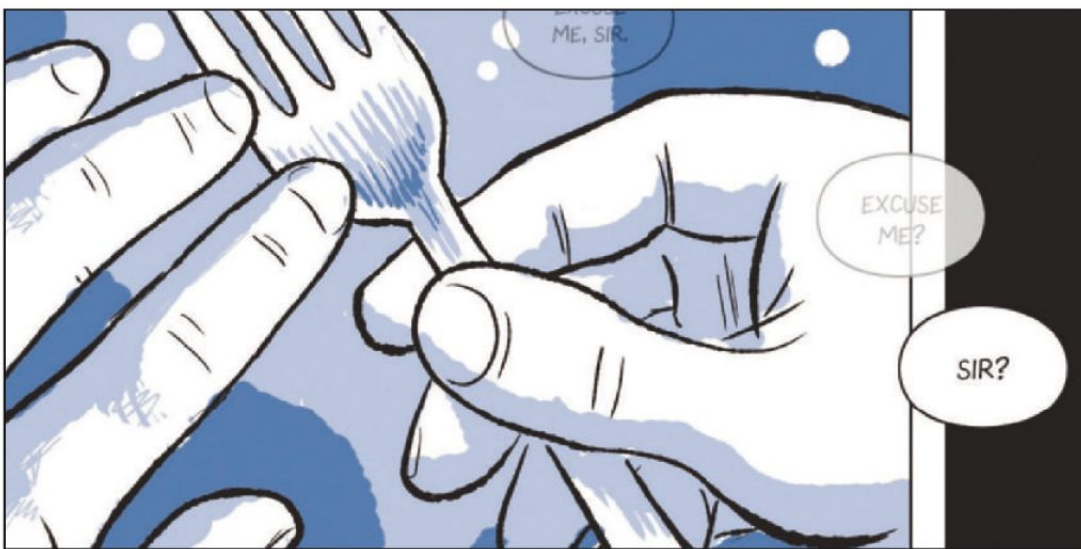


# THE ART OF CONVERSATION

Comic-book artist Scott McCloud defined what a comic book is—and is not—in his seminal book *Understanding Comics*. Using a sneak peek at his new graphic novel, *The Sculptor*, the legend deconstructs one of the most overlooked and underappreciated art forms in comics: the speech bubble. —TIM LEONG & JOSHUA RIVERA

## → USE SPEECH BUBBLES TO SHOW YOUR CHARACTER IS IN A DAZE

Here, a waitress is trying to get the attention of her customer. By using a faded-out speech bubble, McCloud says, “I’m hoping that the effect is that the voice exists on the edge of your consciousness”—just as it does for his character.



## ← USE SPEECH BUBBLES TO ILLUSTRATE A CRANKED-UP PARTY

“You can see people are yelling,” McCloud says. “But if word balloons are cut off on the edge like that, you’re missing things. It’s a sense that talk is cheap, it’s just part of the texture of the environment. If I had the word balloons fully shown, then they would command your attention. Whereas if there’s some effort in reading it, then that triggers the inner sensation of there being effort in hearing it. And when we have an effort in hearing words, that’s because those words are being obscured by everything going on around them. And so it creates a kind of cacophony.”



ILLUSTRATIONS: SCOTT MCCLOUD (5)



↑ USE A SPEECH BUBBLE  
TO CONVEY HOARSENESS

The edges of the speech bubble look intentionally frayed. "His voice is raw," McCloud says. "I had an ordinary balloon and I just wasn't feeling it. It didn't have that roughness to it, of somebody shouting, somebody shouting in frustration."



↑ USE SPEECH BUBBLES  
TO SHOW HE'S WASTED

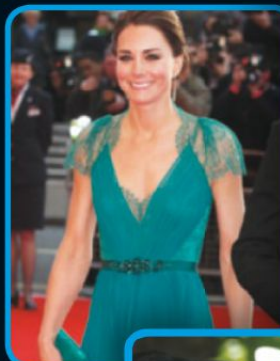
"Until he says, 'Whoah! Dizzy...,' there's no real reason for that to be a tilted balloon," McCloud says. "But then what's happened is that you've read the balloon tilting your head to read it, and then David tells you why you were tilting."



← USE SPEECH BUBBLES  
TO CREATE AMBIENT NOISE

"You know, if you're going to put a scene in Times Square, your first temptation is to have one big, giant establishing shot that shows you all video monitors," McCloud explains. But the way he has done the character here, "it's a wet, soggy day, he's hungry, he's tired, and he's just walking," says McCloud. "We know that it's Times Square just from what people are saying. It's a chance to paint a sense of place through words."

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# The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE. BY RAY RAHMAN

## MONDAY 2/9

### The Originals

TV | 8-9PM | THE CW

Hayley and Jackson are at the bayou, preparing for their big "unification ritual." So *that's* what the kids are calling it these days.



### The Celebrity Apprentice

TV | 8-10PM | NBC

Tonight's broadcast will include a one-hour presentation of the show's "top fails." Spoiler: It's a 60-minute montage of Donald Trump's hair.



### Scorpion

TV | 9-10PM | CBS

As Valentine's Day approaches, Team Scorpion goes undercover on a cruise ship to locate stolen rockets. This plot is brought to you by *Mad Libs: CBS Edition*.

### Sleepy Hollow

TV | 9-10PM | FOX

While battling demons, Ichabod and Abbie discover that Thomas Jefferson is alive. Either that or they're just *really* stoned at Mount Rushmore.



## TUESDAY 2/10



### The Challenge: Battle of the Exes II

TV | 11PM-MIDNIGHT | MTV

This season should've been about Diem, the scrappy cancer survivor who succumbed to her illness last year after filming wrapped. Now that she's been eliminated, the heart of *The Challenge* is gone too. What's left are tired clichés: jealous fights (Avery, let Johnny go!), claims that this is the hardest challenge ever, close-up shots of vomit, etc. Jordan provides the only uplift, refusing to quit when he's forced to play tug-of-war with a 300-pound weight, even though he was born with only one hand. We already miss hate-watching the recently eliminated Bananas and Nany, a team that sounds like—and probably has the combined IQ of—an umbrella drink. **C+** —*Melissa Maerz*



### Marry Me

TV | 9-9:30PM | NBC

Jake and Annie duke it out over each other's quirks. Can they resolve their issues? Or will they have to break up and slowly grow old and die alone? Find out tonight!



### Dance Moms

TV | 9-10PM | LIFETIME

Holly goes behind Abby's back to work with a huge star. Well, you know, *Dance Moms* huge.

### Fifty Shades of Grey

ALBUM | SOUNDTRACK

It should come as no surprise that the *Fifty Shades* soundtrack contains bedroom-ready slow jams, but it's a little shocking how well it avoids drifting into complete cheesiness. Aside from throwback cuts by Sinatra and the Stones, it's all woozy, vampirically nocturnal reports from the leading edge of pop and R&B. Don't-miss tracks include two of the Weeknd's better recent recordings and that narcotic slow-motion remix of Beyoncé's "Crazy in Love" from the trailer that drove everyone totally nuts. **A-** —*Miles Raymer*



### The Mindy Project

TV | 9:30-10PM | FOX

Mindy attends the world's most awkward family dinner, proving again that families should have to eat together only once a year, in November.



### Father John Misty

ALBUM | I LOVE YOU, HONEYBEAR

The former Fleet Foxes member releases his second solo album. The first one being his 2012 classic, *I Love You, Nutella Jar*.



### Justified

TV | 10-11PM | FX

Raylan goes to war against violent people who are trying to take valuable real estate away from Harlan. Here in New York, that's known as "looking for an apartment."

### Nightcrawler

DVD | MOVIE

Or as I like to call it, *Donnie Darkest*.



WEEK OF FEB. 9-FEB. 15

# The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE. BY RAY RAHMAN

## WEDNESDAY 2/11

### Top Chef

TV 9-10PM BRAVO

**SEASON FINALE** Before their last challenge, the final two contestants go on a hot-air-balloon ride together. Oh, great, so hot-air-balloon restaurants are the new food truck?



### Schitt's Creek

TV 10-10:30PM POP

**SERIES DEBUT** *Schitt's Creek*, created and produced by Eugene Levy and his son, Daniel, is milder than the name suggests. The elder Levy and Catherine O'Hara star as a rich couple who lose their fortune and therefore have to relocate their family to the titular town, which they once bought as a joke. The show has a familiar fish-out-of-water conceit and, yes, some interest in scatology. (The mayor, played by Chris Elliott, is named Roland Schitt. Get it?) But it's always a pleasure to see Levy and O'Hara play off each other. **B** —*Esther Zuckerman*



### It's Always Sunny in Philadelphia

TV 10-10:30PM FX

Ten years in and going strong, the gang from Paddy's can still hilariously scream and bicker their way through an episode, even when the premise is less than inspired. That's the case in tonight's outing, when Dennis and Mac scheme to embed Dee at the fish factory across the street to sniff out Chinese spies. The story never really goes anywhere, but it's enough to get Charlie worked up. And that's all that really matters. **B** —*Kevin P. Sullivan*

## THURSDAY 2/12

### The Slap

TV 8-9PM NBC

**SERIES DEBUT** A man slaps someone else's child at a bougie NYC birthday party, and other tales from *American Horror Story: Brooklyn*.



### Inside the Actors Studio

TV 8-9PM BRAVO

**Neil Patrick Harris visits James Lipton's hallowed interview show. Let's hope Lipton doesn't forget to ask the big questions:**

- How did you meet your mother?
- You were in the 2002 comedy *Undercover Brother*. Why?
- Have you ever seen *Doogie Howser, M.D.*? You look a lot like that kid!
- Why was Hedwig's inch so angry?
- Did you bring Harold and Kumar with you? I love those guys!



### Backstrom

TV 9-10PM FOX

Backstrom investigates the killing of Portland's most prominent drag-queen blogger. Weirdly, that also describes what happens on this week's *Portlandia*.

## FRIDAY 2/13



### Fifty Shades of Grey

Want to do more than just watch? Here's how to add some audience participation to the sexy thriller, *Rocky Horror Picture Show*-style. —*Amy Wilkinson*

- **As the opening credits roll**, light a jasmine-scented candle to celebrate the personification of Ana's psyche (a.k.a. her "inner goddess"), which has been cut from the film.
- **Fling a Twilight DVD at the screen** each time Ana coyly bites her lip.
- **Whisper "Going down?"** to the person seated to your left whenever Christian and Ana ride in an elevator.
- **Shriek "LATEERS, BABY!"** three times when Christian pulls out...his riding crop.
- **Take a lap** around the theater in a leotard and gray tie whenever a Beyoncé or Sia song plays. (Throw in a cartwheel if it's "Crazy in Love.")



### Bosch

STREAMING AMAZON

**SERIES DEBUT** There's a serene moment in the *Bosch* premiere that finds the grim detective (Titus Welliver) searching for bones in the dark and staring into the eyes of a fox, one lonely hunter admiring another. Amazon's latest binge, a slick-looking yet small-scale L.A. neo-noir adapted from the Michael Connelly novels, often produces bluesy pulp poetry; the show sits back and simply observes its hero managing his demons while working a twisty cold case—a brutal child murder. Welliver, all confident minimalism, quietly commands your attention with his naturally fierce charisma. The novelistic structure of the series makes the jazzy-languid pace more languid, so you really do have to binge on a few episodes before it gains real traction. *Bosch* has grit; it just need more grip.

**B** —*Jeff Jensen*

### 12 Monkeys

TV 9-10PM SYFY

Cole and Dr. Raily discover the Night Room, a secret lab that houses the world's deadliest virus. And, according to Stefon, New York's hottest club.

### Kingsman: The Secret Service

MOVIE R 2 HRS., 2 MINS.

Colin Firth plays a British spy trying to recruit a youngster with potential. But will Will and Kate be cool with Prince George having a job?

### Dinner With Family With Brett Gelman and Brett Gelman's Family

TV 12:30-1AM ADULT SWIM

Okay, a bit late for dinner, but it'll be worth it: The experimental comedy special stars, well, Brett Gelman (*Married*) with Patti LuPone and Tony Roberts as his mom and dad.

# Funny at 40?



## SATURDAY 2/14



### Whole Lotta Love Valentine's Day

TV 6AM-6AM | EPIX

The 24-hour movie marathon includes *Pretty in Pink*, *Moonstruck*, *Breakfast at Tiffany's*, and other movies worth swiping right on.

### Rosie O'Donnell: A Heartfelt Stand Up

TV 10-11PM | HBO

Her new special features emotional insights from her life. It's like she's slinging Koosh balls at your heart.



### Sexy Beasts

TV 10:01PM-12:01AM | A&E

**SERIES DEBUT** The show asks people to go on dates while dressed like monsters. And if that doesn't work out, they can always audition for the next X-Men movie.

## SUNDAY 2/15



### Girls

TV 9-9:30PM | HBO

Hannah and Adam try to have an honest conversation about their relationship. It will be conducted entirely in emoji.



### SNL 40th Anniversary Special

TV 8-11PM | NBC

SNL alums come together to celebrate some of the show's best moments. Hopefully the doorman will be kind when he turns Mango away.



### Shameless

TV 9-10PM | SHOWTIME

Season 5's lighthearted summer takes a dark turn after an unstable Ian (Cameron Monaghan) runs off with Mickey's (Noel Fisher) baby, sending the Gallaghers into a paranoid spiral about his bipolar tendencies. Further complicating matters: the reappearance of a familiar face that throws newly married Fiona (Emmy Rossum) even further off balance. Rossum is winsome as ever, but the episode belongs to Fisher, who continues to reveal new layers to one of the most surprising gay characters we've ever met. **B+** —Marc Snetiker

### Togetherness

TV 9:30-10PM | HBO

When the gang's plans are ruined by a group of hipsters, Michelle challenges them to a game. Respond the hipsters, "A game? Whoa, so normcore—we're in!"



### Bob's Burgers

TV 9:30-10PM | FOX

Jimmy Junior runs for class president, with Tina and Louise heading up his campaign. At the first debate, the candidates will argue over lunch menus, field trips, and Benghazi.

### Downton Abbey

TV 10-11PM\* | PBS

Lady Mary declines one of her suitors. Better luck next time, Lord Juan Pablo of Bachelorshireton!

\*check local listings

### The Bachelor

TV 8-9PM | ABC

The craziest thing about *Bachelor* contestants? Their job titles! Past examples have included "beer chemist" and "manscaper." See if you can spot the three real contestant jobs among the fake ones below:

- (A) Cruise Ship Singer
- (B) Jessica Simpson Impersonator
- (C) Food Truck Publicist
- (D) Former NFL Cheerleader
- (E) Cosmetics Developer
- (F) Senior Dolphin Instructor



Answers: A,D,E



# The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

Gwyneth Paltrow endorses vaginal steam cleanse, which honestly sounds a lot better than seeing *Mortdecai*.

Nationwide: ruining your Super Bowl one horrifying commercial at a time



Taylor Swift wants to trademark *This sick beat*. But good news, Björk: *Hella good hair* is still up for grabs.

Recent college study says being lonely leads to binge-watching. Recent EW study says, Shut up.



Imagine going "Four Five Seconds" without this stuck in your head.



Tom Cruise will reportedly gain weight to play 300-pound drug trafficker. Call it *Mission: Italian Food*.



The shark week we didn't expect

We missed putting our thing down, flipping it, and subsequently reversing it.



Jeff Bridges *Sleeping Tapes*: the weirdest thing you should be doing next Friday night



How do we feel about SNL's new emoji? Oh, you know: Conehead, Conehead, D--- in a Box.



Forgive us if our eyes strayed from the field to the stands.



Matthew McConaughey to play legendary barefoot runner, also known as Matthew McConaughey.



Mike Tyson will be featured on new Madonna song. BUT WILL THEY BE CHEEK TO CHEEK?



AT&T launches scripted series on Snapchat. Good luck explaining this one, millennials.



Sunday night's anti-antiheroes



"Who you gonna call?" Lorne Michaels, apparently.



Aziz Ansari jokes will soon appear on Chipotle bags. Although, to be fair, he calls them "quesadilla sack-sacks."



George R.R. Martin won't release new *Game of Thrones* book this year. Guess we'll have to make do with a multimillion-dollar TV show for now.



2 Chainz will run for mayor in College Park, Ga., with focus on lower taxez and more jobz creationz.



Blink-182 feud amid breakup rumors. Come on, guys, can't we all just strip completely naked and get along?

MCCONAUGHEY: A7/AGENCY; SNL EMOJI: NBC (2); MISSY ELLIOTT: CHRISTOPHER POLK/GETTY IMAGES; CHRIS EVANS AND CHRIS PRATT: @BRATPATRATT; TYSON: ASTRID STAWARZ/WIREIMAGE.COM; MADONNA: JAMIE MCCARTHY/GETTY IMAGES; LESLIE JONES: ALBERTO E. RODRIGUEZ/GETTY IMAGES; MELISSA MCCARTHY: JORDAN STRAUSS/AGENCY IMAGES; KATE MCCONNOR: TRAZER HARRISON/GETTY IMAGES; KRISTEN WING: KEVIN MAZUR/GETTY IMAGES; ANSARI: JEFFREY M. HARRISON/WIREIMAGE.COM; SHAMELESS: CHUCK NODES/SHOWTIME; LOOKING: JOHN P. JOHNSON/ABC; 2 CHAINZ: KATY BERN/ALVIN MARRAS/GETTY IMAGES; KOBAL COLLECTION/DREAMWORKS LLC; PALTROW: GREG D'ERIQUE/WIREIMAGE.COM



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